

ON FREE VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING WEDNESDAY, MARCH 1st, 1911

RARE AND BEAUTIFUL
ANCIENT FAÏENCES AND GLASS

BELONGING TO
MESSIEURS TABBAGH FRÈRES
PARIS—NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON MONDAY AND TUESDAY AFTERNOONS
MARCH 6TH AND 7TH, AT 2.30 O'CLOCK



ILLUSTRATED CATALOGUE
OF THE
RARE AND BEAUTIFUL
ANCIENT FAÏENCES, GLASS
AND OTHER OBJECTS
BELONGING TO
MESSIEURS TABBAGH FRÈRES
OF PARIS AND NEW YORK

TO BE SOLD AT PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS HEREIN STATED

CATALOGUED BY MR. HORACE TOWNSEND

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1911

Press of THE LENT & GRAFF COMPANY
187-189 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

A NOTE PREFATORY

A distinguished English writer on Art has said "the Persians of the Tenth to the Seventeenth Centuries were perfect masters of all the decorative arts to a degree possessed, probably, by no other race or age." A writer of no less distinction has further declared that "the Saracens contrived to introduce some element of distinctive originality into almost every branch of artistic work."

A Collection mainly composed of examples of the Arts of these two races must, therefore, be of especial interest to a community which has never yet failed to appreciate all that is beautiful and noteworthy in decorative art. Doubtless these Faïences, to many of which the finger of Time has added their last touch of radiance; these Glasses, enamelled, with jewel-like effect, in many colors; these Miniatures, painted with so loving a patience, and these Manuscripts, in which mere calligraphy has been elevated to a fine art, will, to some of us, appeal with almost the shock of a revelation.

Our modern delight in Oriental Art is as keen, though doubtless not so fresh, as that of Italy of the Thirteenth and Fourteenth Centuries, but we have hitherto sought it rather in the farthest Orient than in the nearer East whence Medieval Europe received its inspiration by way of the Mediterranean and the bordering lands of Asia Minor.

The first impulse, then, will be to compare with the more familiar Porcelains of China these Vases and Lamps from Haroun-al-Raschid's pleasure city of Rakka, and these Bowls from forgotten Rhages.

Such a comparison may be left with confidence to those who will study, for instance, the unsurpassable decorative value of the tiny beaker-shaped Vase from Rhages, with its ceramic perfection and the human interest in its storied bands of the history of a long buried past.

Of a character so peculiarly their own that any comparative estimate would be futile are the Saracenic Enamelled Glasses, the painted Miniatures and the Illuminated Manuscripts, while the iridescent glasses of the Pre-Christian era, with

their gorgeous rainbow colors, the Persian, Turkish and Caucasian Rugs of the Sixteenth and Seventeenth Centuries all demand consideration mainly on account of their exceptional quality.

There remains to be said a word concerning those by whom this Collection has been patiently gathered together and is now offered for sale.

In Europe, to the Directors of the National Museums and to Connoisseurs and Collectors in general, the names of the Messieurs Tabbagh are familiar. It was their father, M. Joseph Tabbagh, who, a score of years ago, first introduced into Europe that Rakka ware which now forms so prominent a feature in all notable Collections of Persian Faïence. It was their brother, the late M. Alexandre Tabbagh, who, by his discoveries on the site of the great city of Ray or Rhages, made the world acquainted with what may almost be accounted as one of the lost Ceramic arts. The Louvre Museum in Paris, the British Museum in London, the Royal Museum in Berlin, and the Metropolitan Museum of Art in New York all possess among their choicest treasures, examples whose *provenances* must be referred to the Brothers Tabbagh.

In placing on public sale, therefore, this Collection of Persian, Saracenic, and other Objects of Art, MM. Tabbagh Frères are offering from an entirely new viewpoint a glimpse through that "Golden Window of the East," to which the eyes of American art-lovers have for so long been turned.

HORACE TOWNSEND.

CATALOGUE

ANCIENT GLASSWARE

It would be difficult to over-estimate the extent and variety of the glass-making industries of the Ancients, just as it is impossible in our own day to rival the iridescent beauty which centuries of immurement have added to those examples of the craft which have come down to us through the ages. Whether or no the credit of the actual discovery of glass must be given, as it was by Pliny, to the Phœnicians, or whether they derived their knowledge from the Egyptians, it is at least certain that they practiced the art of glass-making and trafficked in it to an enormous extent, and that for centuries Syria was a chief centre of the industry. It seems likely, then, that the majority of the examples of ancient glass which have been disinterred in the countries of Asia Minor, by far the largest majority are of Phœnician manufacture, those which date before the Fourth Century B.C. betraying an Egyptian, and those of later date a Greek, influence in their forms. It is, however, neither for their archæological interest, their technical perfection, or their beauty of form that these tiny vases and bottles are chiefly valued by the collector of our own times. They captivate rather by the accidental beauty which Time has imparted to them. But this is a beauty which varies, and among the many thousand examples which have so far been disinterred it is only here and there that a piece is found that displays a real perfection of iridescence. When such as these shown by the MM. Tabbagh present themselves, with their radiant surfaces reflecting shades of ruby-like red, peacock blue, or emerald green as they are turned this way or that, the enthusiasm of the collectors of "Iridescences" is readily to be understood. A word may be said as to those specimens of antique glass which rely on their original beauty for acceptance. Such, for instance, are the Murrhine vases, interesting examples of a lost art; the Egyptian Essence Bottles, with their feather-like decoration, or the Alexandrian Cameo Portrait, exquisitely representative of one of the most admirable phases of Græco-Roman art.

FIRST AFTERNOON'S SALE
MONDAY, MARCH 6th, 1911
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SPECIAL ANNOUNCEMENT

In order that the public may form an adequate conception of the Persian and Saracenic Arts in their supremest manifestations MM. Tabbagh Frères have been induced to include in this collection many objects of a character absolutely unique. In view of this they have therefore been permitted to place upon some of these objects an "upset price." This will be announced in each case at the time of the sale and the pieces so reserved are identified in the catalogue by an asterisk or *. With the exception of the aforementioned specimens the sale of the collection will be absolutely without reserve or restriction.

THE AMERICAN ART ASSOCIATION.

PHENICIAN GLASS OF A FINE IRIDESCENCE
AND OTHER ANCIENT GLASSWARES

1—VASE

15.00
Ægypto-Phœnician of the Fourth Century B.C. White glass. Crater-shaped, with flat base and rim. A curious thorn-shaped excrescence decorates one side. Partially coated with a silvery patina revealing a rich iridescence.

Height, 2¾ inches.

2—BOWL

15.00
Græco-Roman of the Second Century, B.C. Greenish-white glass. Coupe-shaped and decorated around the exterior of the body with a pattern of vertical ribs dying away around the base.

Height, 2 5-16 inches; diameter, 4¾ inches

3—EWER WITH HANDLE

12.50
Græco-Phœnician of the Third Century, B.C. White glass. Pear-shaped, with straight side, annular foot and round, applied, loop handle. Partially coated with a yellowish patina, revealing a pearly iridescence.

Height, $3\frac{3}{8}$ inches.

4—VASE

17.50
Græco-Roman of the Third Century, B.C. White glass. Pear-shaped, body, with annular foot and long cylindrical neck, surrounded by a projecting band below the rim. Partially covered by a silvery patina, revealing a silvery iridescence.

Height, $5\frac{1}{2}$ inches.

5—VASE

60.00
Græco-Phœnician of the Fourth Century, B.C. White glass. Globular-shaped body and wide cylindrical neck. The body decorated with a band of pinched out ornamentation. Partially coated with a dark copper-colored patina, revealing a high and exceedingly beautiful iridescence.

Height, $2\frac{3}{4}$ inches.

6—ESSENCE BOTTLE WITH HANDLES

27.00
Græco-Phœnician of the Second Century, B.C. Dark Blue glass. Ampulla-shaped, with two applied handles. Coated partially with a silvery patina, but otherwise in original condition.

Height, $3\frac{3}{8}$ inches.

7—PERFUME BOTTLE

37.50
Syrian of the First Century, B.C. Amber-colored glass. Fashioned naturalistically in the form of a dried date. Retains its original surface, except in one portion, which is touched with a silvery iridescence.

Length, $2\frac{3}{4}$ inches.

8—ESSENCE BOTTLE

50.00
Egyptian of the Third Century, B.C. Dark blue glass. Tubular-shaped, with rounded end and two projecting ears or handles. Decorated around the body with a pattern of straight and zig-zag horizontal stripe,

35.00
and around the neck with a spiral stripe of yellow enamel glass. The lower part of the body reverses this treatment, the ground being yellow with stripes of the blue ground in reserve.

Height, 5½ inches.

9—VASE

27.50
Græco-Phoenician of the Third Century, B.C. White glass. Straight sides inclined outward, and cylindrical, slightly flaring, neck. Coated with a white patina, revealing a fine silvery iridescence.

Height, 3¾ inches.

10—VASE

25.00
Græco-Phoenician of the Fourth Century, B.C. Greenish-white glass. Globular body, with cylindrical neck. Entirely covered with a fine pearl-like iridescence.

Height, 3¾ inches.

11—VASE WITH HANDLE

Græco-Phoenician of the Second Century, B.C. Light greenish glass. Flat amphora shape, with incurved base and flat applied handle. Partially coated with a brown patina, revealing a fine peacock-blue iridescence of a striated character.

Height, 5½ inches.

12—VASE

27.50
Græco-Roman of the Second Century, B.C. White glass. Oviform body, with annular foot and long cylindrical neck, surrounded by a projecting band below the slightly flaring rim. Almost entirely coated with a silvery iridescent patina.

Height, 6¾ inches.

13—VASE

37.50
Græco-Phoenician of the Second Century. Blue glass. Cantharus-shaped, without handles. Covered with a very beautiful iridescence.

Height, 2½ inches.

14—VASE WITH HANDLE

52.50
Græco-Phœnician of the Second Century, B.C. Rose-colored glass. Amphulla-shaped, with cylindrical neck, wide rim and wide flat handle. Decorated with a band of pinched-out ornamentation around the neck. Partially coated with a dark patina, revealing a very rich iridescence of purple, green and *sang-de-boeuf* red.

Height, $6\frac{3}{8}$ inches.

15—VASE

27.50
Græco-Roman of the Second Century, B.C. White glass. Aryballus shape, with foot, two round loop handles of blue glass and a ring of blue glass applied under the rim. Partially coated with a whitish patina, revealing a beautiful silvery iridescence.

Height, $3\frac{3}{4}$ inches.

16—ESSENCE BOTTLE

70.00
Egyptian of the Second Century, B.C. Dark blue glass. Amphora-shaped, with pointed end and two projecting ears or handles. Decorated with white enamel glass in horizontal bands of loops forming the so-called "basket-work" pattern, characteristic of the early Egyptian glass. From the Homberg Collection Sale in 1908.

Height, $4\frac{7}{8}$ inches.

17—VASE

40.00
Græco-Phœnician of the Second Century, B.C. Greenish glass. Pear-shaped body, with long cylindrical neck and flaring rim. Partially covered with a whitish patina, revealing a silvery iridescence with an unusual mottled effect.

Height, $5\frac{1}{2}$ inches.

18—VASE

27.50
Græco-Phœnician of the Second Century, B.C. White glass. Crater-shaped, with the body pinched into a hexagonal shape, and wide flaring mouth. Partially covered with a dark patina, revealing a high iridescence.

Height, $2\frac{3}{8}$ inches.

19—VASE WITH HANDLES

27.50
Græco-Roman of the Second Century, B.C. Green glass. Globular form, with short neck and two broad, flat loop handles. Partially coated with a white patina, revealing a mottled iridescence.

Height, 3½ inches.

20—VASE

55.00
Græco-Roman of the Second Century, B.C. White glass. Globular body and wide flaring neck, ornamented with shallow flutings. The bottom is deeply hollowed upward. Partially coated with a dark patina, revealing a fine silvery iridescence.

Height, 3¼ inches.

21—VASE WITH HANDLE

35.00
Græco-Phœnician of the Third Century, B.C. White glass. Bottle-shaped, with cylindrical neck, flaring mouth and flat applied handle. Body decorated with a moulded reticulated and diamond-shaped pattern. Partially coated with a very dark patina, revealing a fine silvery iridescence.

Height, 5½ inches.

22—TWIN PHIALS FOR ESSENCES

22.50
Græco-Roman of the Second Century, B.C. Green glass. Of Egyptian columnar form, pressed together with a spiral band of glass filament around the body and an applied zig-zag ornamentation of a glass spiral around the double rim. Coated with a silvery patina, revealing a fine iridescence.

Height, 4¾ inches.

23—VASE WITH HANDLES

25.00
Græco-Roman of the Second Century, B.C. White glass. Globular Aryballus-like form, with small cylindrical neck and two applied handles. Partially coated with a yellowish patina, revealing the iridescent surface of the glass.

Height, 4¾ inches.

24—VASE

Græco-Roman of the Third Century, B.C. Greenish-white glass. Bulbous body, with cylindrical neck. Coated with a whitish patina, which exposes a silvery iridescence.

Height, $4\frac{1}{4}$ inches.

25—VASE

Græco-Phœnician of the Second Century, B.C. Rose-colored glass. Ampulla-shaped, with long cylindrical neck. Entirely coated with an extraordinarily rich iridescence.

Height, $3\frac{1}{2}$ inches.

26—VASE WITH HANDLE

Græco-Roman of the Second Century, B.C. White glass. Amphora-shaped, with foot and two applied handles around the neck, and connecting the handles is a ring of applied glass. Partially coated with a whitish patina, revealing a beautiful silvery iridescence.

Height, 7 inches.

27—EWER WITH HANDLE

Ægypto-Phœnician of the Third Century, B.C. Rose-colored glass. Pitcher-shaped, with lip and flat applied handle. Decorated with a thread of white glass entwined around the lower part of the body. From Damascus.

Illustrated

Height, 2 5-16 inches.

28—VASE WITH HANDLE

Græco-Roman of the Second Century, B.C. White glass. Amphora-shaped, with foot, pinched rim and narrow flat handle, with boss at junction with the body. Entirely coated with a fine silvery iridescence.

Height, $6\frac{1}{4}$ inches.

29—VASE

Græco-Phœnician of the Second Century, B.C. Green glass. Pear-shaped body, with cylindrical neck and flat rim. Decorated with carved ribbings of glass and with the neck closed by a thin web of glass pierced with a hole, possibly for dropping purposes. Partially coated with a silvery patina exposing the original surface of the glass.

Height, 7 inches.

30—BOWL OR VASE

Alexandrian, First Century, B.C. Golden amber-colored glass. Globular shape, with flaring rim and decorated around the body with parallel vertical ribbings in relief. Coated with a silvery patina, revealing the glass in its original condition without iridescence.

Height, 1 $\frac{1}{8}$ inches; diameter, 3 $\frac{1}{2}$ inches.

31—TWIN PHIALS WITH HANDLE

Græco-Roman of the Second Century, B.C. Greenish-blue glass. Tubular form, united and surrounded by a spiral filament of glass, and with a large loop handle of striated glass for the purpose of carrying and suspension. Partially coated with a silvery iridescent patina, revealing the clear glass.

Height, 5 $\frac{1}{8}$ inches.

32—VASE WITH HANDLES

Græco-Phœnician of the Second Century, B.C. Dark blue glass. Globular-shaped, with curved neck, flaring rim and two applied, round and curved loop handles. Partially coated with white and yellow patina, revealing the original surface of the *lapis-lazuli* like glass.

Height, 3 $\frac{1}{4}$ inches.

33—VASE WITH HANDLES

Greek of the Third Century, B.C. Greenish-white glass. Ampulla-shaped with two handles. Partially coated with a creamy white patina, revealing a very fine silvery iridescence.

Illustrated

Height, 2 $\frac{3}{8}$ inches.

34—ESSENCE VASE

Syrian of the First Century, B.C. Amber-colored glass. Made in the form of a dried date, realistically treated. Entirely covered with an exceptionally fine silvery iridescence.

Length, 2 $\frac{7}{8}$ inches.

35—BOWL

Ægypto-Phœnician of the Fifth Century, B.C. Dark blue glass. Coupe-shaped. Made in imitation of *lapis-lazuli*. Partially coated with an iridescent patina, revealing the original surface of the glass.

Height, 2 $\frac{1}{8}$ inches; diameter, 3 $\frac{1}{4}$ inches.

36—ESSENCE BOTTLE WITH HANDLE

45.00
Ægypto-Phœnician of the Second Century, B.C. Dark green alabastrine glass. Amphora-shaped, with pointed end and one flat applied loop handle. Decorated with a pattern in white enamel glass of horizontal rings, straight and of zig-zag form; coated in places with a silvery iridescent patina.

Height, $5\frac{1}{8}$ inches.

37—BOTTLE

25.00
Saracenic of the Ninth Century, A.D. White glass. Globular body, with long slender bulbous neck. Covered with a very remarkable mottled iridescence and patches of dark brown.

Height, $7\frac{7}{8}$ inches.

38—VASE WITH HANDLE

47.50
Græco-Phœnician of the Second Century. White glass. Dome-shaped body, with cylindrical neck, flaring rim and applied twisted loop handle. The neck is decorated with an applied spiral filament of glass. Partially coated with a dark patina, revealing a very high silvery iridescence.

Height, $3\frac{1}{2}$ inches.

39—VASE WITH HANDLES

32.50
Græco-Roman of the Second Century, B.C. Olive-green glass. Amphora-shaped, with foot, cylindrical neck and two curved applied handles. The handles are united by a ring of applied glass running around the neck. Partially coated with a creamy white, partly iridescent patina, revealing the original surface of the glass.

Illustrated

Height, $5\frac{3}{8}$ inches.

40—VASE

45.00
Græco-Roman of the Second Century. White glass. Amphora-shaped, with foot and flaring neck. Decorated with spiral flutings around neck, which die away on the upper part of the body. Partially covered with a dark patina, revealing a fine golden iridescence.

Height, $3\frac{3}{8}$ inches.

41—VASE

37.50
Græco-Phœnician of the Third Century, B.C. Green glass. Rhyton-shaped, with pointed body and cylindrical neck with rim. Coated with a dark patina, revealing a very beautiful dark iridescence.

Height, 3 11-16 inches.

42—GOBLET

40.00
Alexandrian of the Second Century, B.C. White glass. Beaker-shaped, with curved sides. Partially coated with a dark patina, revealing a fine silvery iridescence. Evidently a drinking cup. These are of extremely rare occurrence.

Height, 4 11-16 inches.

43—VASE FOR ESSENCES

60.00
Egyptian of the Fifth Century, B.C. Dark green and white glass. Quadrilateral amphora shape, with rounded base and cylindrical neck. Decorated with a "bird's feather" pattern in white enamel glass, incorporated with the surface, but not extending throughout the whole thickness. The white enamel is partially iridescent but otherwise the bottle is as fresh as when it left its maker's hands.

Height, 4 1/8 inches.

44—TWIN PHIALS

27.50
Græco-Roman of the Second Century, B.C. Green glass. Tubular form, with an applied ornamentation of a glass filament at the side. Partially coated with a yellowish patina, revealing a rich iridescence and portions of the original surface.

Height, 4 1/4 inches.

45—BOTTLE

90.00
Egyptian of the Third Century, B.C. Yellowish-white glass. Semi-globular or dome-shaped, with bulbous cylindrical neck and projecting rim. Of heavy moulded glass which shows a remarkably beautiful dark iridescence.

Height, 3 11-16 inches.

46—BOWL

45.00
Ægypto-Phœnician of the Fourth Century, B.C. Cup-shaped and decorated with a pattern of concentric whorls of white enamel glass. From Damascus.

Illustrated Height, $1\frac{1}{2}$ inches; diameter, $3\frac{3}{4}$ inches.

47—BOTTLE

27.50
Græco-Phœnician of the Third Century, B.C. Greenish glass. Bulbous body with long cylindrical neck, with rim curiously mottled; whitish iridescent patina, exposing a surface also of mottled iridescence.

Height, $5\frac{1}{4}$ inches.

48—VASE

32.50
Græco-Phœnician of the Third Century, B.C. Amber-colored glass. Spherical body, with narrow neck and double rim. Coated with a white patina which reveals a fine golden iridescence.

Height, $3\frac{1}{4}$ inches.

49—VASE

20.00
Græco-Phœnician of the Second Century, B.C. White glass. Bottle-shaped, with the body pinched inwards, forming seven depressions. Coated with a white patina, revealing a beautiful silvery iridescence.

Height, $2\frac{1}{4}$ inches.

50—VASE WITH HANDLES

40.00
Alexandrian of the First Century, A.D. Rose-colored moulded glass. Amphora-shaped, with foot and two applied handles. Decorated with a pattern of flutings around the upper and lower portions of the body, separated by a band of Greek scroll ornamentation in relief. Partially coated with a dark patina, revealing a slight iridescence.

Height, $2\frac{7}{8}$ inches.

51—MEDUSA BOTTLE

70.00
Alexandrian of the First Century, A.D. Ruby-colored moulded glass. Pear-shaped, with narrow cylindrical neck. Decorated on either side with a "Medusa" head in relief, divided by two branched ornaments, also in re-

lief. These Medusa bottles, with either a single or double head, derive their origin from the "Janus" vases of the Greeks, and date from the beginning of the Roman Empire.

Illustrated

Height, 2½ inches.

52—BOWL OR VASE

22.50 Alexandrian, First Century, B.C. Golden amber-colored glass. Cup-shaped. Decorated around the exterior of the body with parallel vertical ribbings in relief. The interior and portions of the exterior coated with a silvery patina which reveals the glass in its original condition without iridescence.

Height, 2¼ inches; diameter, ¾ inches.

53—EWER WITH HANDLE

20.00 Græco-Roman of the Second Century, B.C. Greenish glass. Pear-shaped body. Cylindrical neck with pinched-out lip to rim and applied rectangular handle. Partially coated with a very dark patina, revealing a high silvery iridescence.

Height, 3¾ inches.

54—VASE WITH HANDLES

40.00 Græco-Phœnician of the Third Century. White glass. Flattened spherical shape, with cylindrical neck and two applied handles, connected by a ring of glass applied around the neck. Partially coated with a silvery patina, revealing a very high and effective iridescence.

Height, 5½ inches.

55—BOWL

25.00 Græco-Phœnician of the Fourth Century, B.C. Thick greenish glass. Cup-shaped, with foot and applied decoration of a filament of glass forming a meander pattern in relief around the under part of body, and a spiral line of colored glass around the upper part. Partially coated with a yellow patina, revealing a fine, rich dark iridescence, especially on the rim, reflecting bright blues, greens and purples.

Height, 17⁄8 inches; diameter, 2¾ inches.

56—VASE WITH HANDLES

Alexandrian of the First Century, A.D. Rose-colored glass. Amphora-shaped, with foot and cylindrical neck, and two applied handles. Decorated with a pattern of horizontal ribbings surrounding the body. Of moulded glass. Coated with a dark patina, revealing a slight iridescence.

Height, 2 $\frac{3}{8}$ inches.

57—VASE WITH HANDLE

Græco-Phœnician of the Third Century, B.C. Rose-colored glass. Bottle-shaped, with bulbous body, cylindrical neck and applied curved handle. Partially coated with a dark patina, which displays a curious mother o' pearl-like iridescence.

Height, 3 $\frac{1}{2}$ inches.

58—DRINKING GLASS

Græco-Roman of the Second Century, B.C. Green glass. Conical shape, with a round knop and spreading ogre-shaped foot. Coated with a whitish iridescent patina which exposes an iridescent surface.

Height, 2 5-10 inches.

59—VASE WITH HANDLE

Græco-Phœnician of the Third Century, B.C. White glass. Hydra-shaped, with cylindrical neck, flaring rim, and round and curved applied handle. Decorated with a spiral thread of glass applied around the rim. Partially coated with a yellow patina, revealing a fine silvery iridescence.

Height, 3 $\frac{1}{2}$ inches.

60—VASE

Ægypto-Phœnician of the Fourth Century, B.C. White glass. Flattened body, resembling the medieval pilgrim bottle in form, with long cylindrical neck. Partially coated with a heavy dark patina, revealing a very fine golden iridescence. Vases or bottles of a similar shape, but lacking the long neck are frequently found in collections of early Egyptian glass.

Height, 6 $\frac{5}{8}$ inches.

61—VASE

140.00 Græco-Phœnician of the Fourth Century, B.C. White glass. Aryballus-shaped body and flaring rim. Decorated with an applied horizontal band of pierced work around the upper part of body below which is an elaborate applied ornamentation of glass filament in a pattern of four six-pointed stars, separated from each other by two circles. Coated with a dark patina, revealing the original surface of the glass.

Illustrated

Height, 3¼ inches.

62—BOWL

20.00 Alexandrian of the First Century, A.D. Greenish glass. Cup-shaped, with heavy rim and base hollowed upward. Partially coated with a whitish iridescent patina, revealing the original surface of the glass.

Height, 1⅞ inches; diameter, 3¼ inches.

63—ESSENCE VASE

40.00 Ægypto-Phœnician of the Fifth Century, B.C. Sapphire-blue moulded glass. Amphora-shaped, with long cylindrical neck. Decorated with white enamel glass, applied in waved horizontal lines around the body and in a spiral form around the neck. Slightly iridescent, but otherwise presenting the original appearance.

Height, 3⅞ inches.

64—VASE

105.00 Græco-Phœnician of the Fourth Century. White glass. Bulbous-shaped, with spreading neck. Of thick glass, with pinched-out excrescences around the body. Partially coated with a dark patina, revealing an extraordinarily high and very beautiful iridescence.

Height, 3⅞ inches.

65—ESSENCE VASE

135.00 Syrian of the First Century, B.C. Amber-colored glass. Made in the form of a dried date, realistically treated. Entirely covered with a very beautiful silvery iridescence.

Length, 2⅞ inches.

85.00
66—BOTTLE

Græco-Roman of the Third Century. Rose-colored glass. Globular body and narrow cylindrical neck. Completely covered with an exceptionally fine silvery iridescence.

Height, $3\frac{3}{8}$ inches.

285.00
67—VASE FOR PERFUME

Alexandrian of the Second Century, B.C. Ruby-colored glass. Amphora-shaped body, with foot. Decorated with patterns formed by twisted filaments around the body, with a fine vertical ribbing, and with filaments of clear glass interlaced so as to form an octagonal openwork foot. There is an applied ring of glass around the neck, pinched out so as to form seven small projections. The iridescence the surface has assumed is of an exceptional richness, running from rich *sang-de-boeuf* red to bright peacock blue.

Illustrated

Height, $6\frac{1}{2}$ inches.

280.00
68—FLAT BOWL

Phœnician, about Second Century, B.C. White glass. Tazza-like form. Partially coated with a heavy dark patina, revealing over almost the entire surface a superb iridescence of a silvery character, showing bright greens and reds in the reflections.

Height, $1\frac{3}{4}$ inches; diameter, $6\frac{1}{2}$ inches.

140.00
69—BOTTLE WITH HANDLE

Alexandrian of the Second Century, B.C. White glass. Square form, with rounded corners, a circular neck and flat applied loop handle. Covered, where the overlying patina has fallen away, with a remarkably beautiful silvery iridescence, showing strong reds, peacock blues and greens in its reflections.

Illustrated

Height, $5\frac{1}{2}$ inches.

140.00
70—VASE

Ægypto-Phœnician of the Fourth Century, B.C. Greenish glass. Dome-shaped body with spreading neck and flat rim. Of thick glass partially coated around the neck with a dark patina revealing on the surface of the body an exceptionally rich golden iridescence.

Height, $3\frac{1}{2}$ inches.



*328

NOTE.—This illustration shows the Cameo
enlarged for the sake of clearness.

71—VASE

160.00 Græco-Roman of the Third Century, B.C. White glass. Graceful ovi-form shape, with wide mouth. Partially coated with a heavy dark patina, revealing, where this has fallen away, a fine silvery iridescence of exceptional beauty, showing rich reds, greens and blues in the reflections.

Illustrated

Height, 4¼ inches.

72—VASE

150.00 Alexandrian of the Second Century, B.C. Ruby-colored glass. Pear-shaped body, with long cylindrical neck and flat rim. Decorated with waved lines, forming a striated pattern of white enamel, which is incorporated with the surface of the ruby glass. Partially coated with a dark patina, but otherwise entirely covered with an iridescence which enhances rather than destroys the effect of the original coloring and pattern.

Illustrated

Height, 5½ inches.

73—VASE

47.50 Græco-Phœnician of the Fourth Century, B.C. Rose-colored glass. Globular-shaped body and wide flaring neck. Decorated with shallow perpendicular flutings around the body. Partially coated with a dark patina revealing a silvery iridescence.

Height, 3¼ inches.

74—VASE WITH HANDLES

210.00 Græco-Roman of the Third Century, B.C. Rose-colored glass. Athenaic-shaped, with oviform body and two round applied handles, which do not directly oppose each other. Coated with an exceptionally fine iridescence.

Illustrated

Height, 3¾ inches.

75—BOTTLE


230.00 Sidonian of the Eleventh Century, A.D. White glass. Hexagonal-shaped body with cylindrical neck and widely flaring rim. Decorated with moulded ornamentations of incised and relief patterns. Two of the sides have a her-ring-bone pattern and two a diamond-shaped pattern of crowned lines. Of the remaining sides, one has a Greek cross in high relief with a sort of stele

representation beneath it, the other has a pattern of a cross in a circle, with three perpendicular lines below it and an indistinguishable ornamentation above. Possibly the entire figure is a variation of the familiar "Labarum" or sacred standard of the Roman Empire. This bottle was probably made in a Syrian workshop to the order of a Crusader.

Illustrated

Height, 8 $\frac{5}{8}$ inches.


76—PERFUME VASE

220.  Syrian, with Byzantine influence, of the Second Century, A.D. White glass. Oviform-shaped body on foot, with long cylindrical neck and flat rim. The decoration is of applied filaments of glass forming a spiral around the upper part of neck. Below is a deep band of twisted and pinched-out work, formed of thicker threads of glass. Around the bowl runs a band of a tortuous pattern between thin horizontal lines, all formed in filaments of glass. The entire surface is covered with a dark patina which reveals a golden iridescence in places where it has scaled off.

Illustrated

Height, 9 $\frac{5}{8}$ inches.

77—MURRHINE BOWL

270.  Alexandrian, First Century, A.D. Multi-colored glass. Open coupe-shaped. Whitish ground, with mottlings of dark brown, spotted with cream color. Though the surface has been affected by long immurement and is partially overlaid by a brownish patina, the original coloring and the characteristic patterning of the inlaid glasses are plainly apparent.

Illustrated

Height, 1 $\frac{1}{2}$ inches; diameter, 3 $\frac{1}{2}$ inches.

¶ This bowl and the succeeding one (No. 78) are extraordinarily well preserved and perfect specimens of the famous Murrhine glass of the ancients. Commonly known as "Mosaic glass," this particular variety may almost be classed as among the lost arts, the nearest approach to it, in comparatively modern times, being the Millefiori glass of the Venetian Sixteenth Century artificers. So highly esteemed was the glass in the first century of the Roman Empire, that Pliny relates that the Consul Petronius gave 80,000 sesteriæ for a small bowl of Alexandrian workmanship, and when he was on his death bed broke it into fragments, so that it should not fall into the hands of Nero. The meaning of the name *Murrheus*, applied by the Roman to this glass, is doubtful, but it was probably derived from the mythical precious stone the glass was supposed to resemble.

78—MURRHINE BOWL

470.00 Alexandrian, First Century, A.D. Multi-colored glass. Open coupe-shaped. Green ground, marbled with a lighter green and set with irregular oviform spots of yellow and white surrounded by fine lines of rich red. Although the general surface has been changed by immurement and is partially covered with a light patina, there are many places in which the original character of the glass has been so preserved, that it is in the same condition as when it left the craftsman's hands.

Illustrated

Height, 1 11-16 inches; diameter, 3 3/8 inches.

79—BOWL

65.00 Alexandrian of the First Century, A.D. Opaque white glass. Coupe-shaped. Formed of a cream-colored opaque glass in simulation of Alabastre. Though of one color throughout, this should without doubt be classed with the Murrhine glasses as regards both its date and its place of manufacture.

Illustrated

Height, 1 1/4 inches; diameter, 3 1/8 inches.

MISCELLANEOUS OBJECTS

80—SEAL

12.50 Babylonian. Terra-cotta of the Fifth Century, B.C. Semi-wheel-shaped and entirely covered with incised inscriptions of cuneiform characters.

Length, 1 1/2 inches; width, 1 1/4 inches.

81—CARVED IVORY

20.00 Persian. Fatimite epoch of the Ninth Century. Representing an elephant carrying a howdah, in which, originally, were figures of men and women. It stands on an oval base and was probably one of the pieces of a Set of Chessmen.

Height, 1 7/8 inches.

82—BOWL WITH HANDLES

50.00
Greek. Of the Second Century, B.C. Glazed terra-cotta. Crater form, with two horizontal and ringed handles. The body is decorated with figures of lions and ribbon festoons in relief under a surface of dark green stanniferous glaze. The interior is lined with a yellow glaze of the same character.

Illustrated

Height, 2 $\frac{7}{8}$ inches; diameter, 3 $\frac{1}{8}$ inches.

83—STATUETTE

30.00
Greek. Probably Tanagran of the Third Century, B.C. Of terra-cotta with hollow body. Representing the seated figure of a young mother dressed in a flowing himation over which is a cloak fastened below the neck with a brooch. She holds in her lap a nude infant, of which the head is unfortunately wanting. The attitude is graceful and natural, and the entire figure, with its characteristic pose, suggests the Italian Renaissance sculptors' treatment of the Madonna. The statuette is free from any trace of coloring.

Height, 8 $\frac{5}{8}$ inches.

84—LAMP

17.50
Græco-Roman of the Second Century, B.C. Red terra-cotta of conventional form, with round oil receptacle and triangular-shaped flat handle. The centre is decorated with a rosette pattern in relief, the flat surface of the handle with a representation in low relief, of Leda caressing Jupiter in the form of a Swan.

85—PAIR OF EARRINGS

17.50
Persian. Gold and enamel work of the Seventeenth Century. Dome-shaped pendants hanging from a melon-shaped, six-lobed bead, and fringed with small pearls hanging from gold hoops. The entire surface is beautifully decorated in translucent and painted enamels, with floral designs and miniature portraits *à jour* on a chased gold ground. The portraits are of Persian ladies.

Height, 1 $\frac{3}{4}$ inches.

86—PAIR OF EARRINGS

15.00 Persian. Gold and enamel work of the Seventeenth Century. Bell-shaped, hexagonal pendants hanging from conical dome-shaped beads, both fringed with small leaf-shaped pendants of gold and pearls. The surfaces are decorated in translucent and painted enamels *à jour* on a chased gold ground in a pattern of flowers, and red and green leaves.

Height, $2\frac{1}{8}$ inches.

ANTIQUE METAL WORK

87—BOWL

12.50 Saracenic. Engraved bronze of the Ninth Century. Low amphora-shaped, with two bands of inscriptions in cupid characters, the spaces between the letters filled with a floral pattern. Around the rim a band of palm leaf pattern.

Height, $4\frac{1}{4}$ inches; diameter, $5\frac{1}{2}$ inches.

88—STATUETTE

10.00 Græco-Roman. Cast bronze of the Third Century, B.C. Figure of Venus arranging her coiffure. Coated with a dark green patina.

Height, $2\frac{3}{4}$ inches.

89—STATUETTE

10.00 Græco-Roman. Cast bronze of the Third Century. Figure of Hermes with winged cap and holding a purse in one hand. Coated with a fine green patina.

Height, $2\frac{3}{8}$ inches.

90—EWER WITH HANDLE

22.50 Greek. Cast bronze of the Third Century, B.C. Amphora-shaped, with small neck, long lip and curved handle with beardless mask at the point of junction with the body. Coated with a very fine green patina.

Illustrated

Height, $5\frac{1}{8}$ inches.

91—BOWL WITH HANDLE

12.50
Roman. Cast bronze of the Second Century, B.C. Spherical form, with loose handle swinging from two masks appliqué at the sides. The cover is decorated with a cinquefoil rosette in relief, covered with a heavy green patina.

Illustrated

Height, $3\frac{1}{2}$ inches; diameter, $4\frac{7}{8}$ inches.

92—BOWL

15.50
Persian. Bronze *ciselé* of the Fourteenth Century. Circular flat-shape, supported on six feet in the form of lions. The outside rim is decorated with a pattern of six medallions breaking across a band of inscription in Cufic characters. The upper flat surface of the rim has a similar decoration. In the centre of the interior are seven medallions arranged in a circle, and with figures of birds; around this is a band of ornamentation consisting of six winged lions and six medallions with figures of birds. There is an outer border of a diamond pattern. The whole is covered with a fine green patina, due to age and immurement.

Height, $3\frac{1}{8}$ inches; diameter, $7\frac{7}{8}$ inches.

93—OLD MORTAR FOR POUNDING COFFEE-BEANS

17.50
Persian. Fatimite work of the Thirteenth Century of cast bronze. Decorated around the body with figures, in high relief, of eagles, the wings outstretched and the bodies fashioned into the likeness of human faces. Round bosses in relief separate these figures.

Illustrated

Height, $4\frac{1}{4}$ inches; diameter, $5\frac{1}{2}$ inches.

94—STATUETTE

10.50
Græco-Roman. Cast bronze of the Third Century, B.C. Figure of Venus, with hands raised, arranging her coiffure. Standing on circular bronze base. Coated with a green patina.

Height, $4\frac{1}{8}$ inches.

95—STATUETTE

10.50
Roman. Cast bronze of the First Century, B.C. Seated female figure pouring from a flask held in one hand into a shell-shaped receptacle in the

other. At her side is the trunk of a tree around which a serpent is coiled and at her feet a dove. At the back of the base is a small flat handle.

Height, 2 $\frac{3}{4}$ inches.

96—STATUETTE

30. 00
Græco-Roman. Cast bronze of the First Century, B.C. Figure of a winged Eros resting on one foot with arms outstretched. On a circular base of yellow marble of later period.

Illustrated

Height of bronze, 5 $\frac{1}{8}$ inches.

97—STATUETTE

42. 50
Greek. Cast bronze of the Third Century, B.C. Figure of Aphrodite holding a fruit in one hand, the other arm upraised. On a circular contemporary bronze base. Coated with a fine green patina.

Illustrated

Height, 7 $\frac{1}{8}$ inches.

98—VASE

15. 00
Saracenic. Mosul work of the Thirteenth Century of brass, *ciselé* and inlaid with silver. Globular body with wide cylindrical neck. Decorated with a chased diaper pattern inlaid profusely with silver.

Illustrated

Height, 5 $\frac{1}{8}$ inches.

¶ The main characteristic of the Saracenic metal-work, of which this and the succeeding pieces form notable examples, was the lavish use of a silver inlay. This silver inlay was set in, by slightly undercutting the surrounding edges of the brass or copper, and did not rely on the use of pins or solder to secure it. The result is that in a majority of cases the silver, retained by so delicate a hold, has disappeared. The bright inlay was originally rendered more brilliant by the contrast of surrounding lines filled with a bituminous composition, still more evanescent than the white metal inlay. The centre of the art from the Eighteenth Century onward was Mesopotamia, and the name of Mosul, from the city which formed its chief seat, has been attached to all work of this date and character. The free use of the human figure in the decoration, though contrary to the tenets of the Koran, was a characteristic of the artists under the small dynasties of Mesopotamia.

99—BOWL

Saracenic. Mosul work of the Fourteenth Century of brass, *ciselé* and inlaid with silver. Low form, the sides inclined inward. Decorated around the body with circular and obloid panels of chased, engraved and inlaid work. The circular panels are filled with a diaper of key pattern, the obloid ones with repeated inscriptions in cursive characters. "To the glory of the Sultan el Dahar." Around the rim runs a border of an interlaced pattern.

Illustrated

Diameter, $7\frac{1}{4}$ inches.

100—BOWL

Saracenic. Mosul work of the Fourteenth Century of brass, *ciselé* and inlaid with silver. Low form, the sides inclined inward. Decorated around the body with circular and obloid medallions, with backgrounds and fillings of interlaced scroll work. The circular medallions have representations of horses and horsemen, the others are filled with eulogistic inscriptions in cursive characters "The great Sultan, the just, the prosperous, the Sultan el Dahar" and "Made for the Sultan" The under portion of the body is decorated with a pattern of heart-shaped pendentives in chased work. Around the rim runs a border of an interlaced scroll work with silver inlays.

Illustrated

Diameter, 9 $\frac{1}{2}$ inches.

101—BOWL

Saracenic. Mosul work of the Thirteenth Century of brass, *ciselé* and inlaid with silver. Low form, with side inclined inward. Decorated around the rim with a running inscription in Cufic characters, "The great Sultan, the just, the prosperous, the glorious el Mansour," and with figures of a Sultan on horseback with his hawk on his wrist, and with an interlaced pattern.

Illustrated

Diameter, $14\frac{1}{2}$ inches.



79



46



75



61



83

BOKHARA FAÏENCE OF THE
SEVENTEENTH CENTURY

THE FAÏENCES OF PERSIA AND THE CAUCASUS

Within the last few years the world seems to have awakened to the consciousness of the appealing beauty of Persian faïences, and with that consciousness has come an increase of knowledge concerning them. It seems but yesterday that so omniscient a Ceramist as M. Jacquemart characterized its study as one "full of doubt and hesitation," and thought worthy of serious consideration the theories of those who denied to Persia an art of faïence at all, but attributed to Rhodes or Syria, those exquisite examples which, during the last six centuries had found their way to Europe. A land which for centuries was the battleground of the Near East, its cities once flourishing centres of the arts and of trade, now mere heaps of ruins, it is below the soil of Persia and not on its surface that evidences of its past civilization are to be sought. Less than a decade ago the lustreless ware of Ray or Rhages was only known to us by a few broken fragments of a bowl carefully preserved in the British Museum. Of the lustred ware from the same ateliers there were a few examples, one of the finest of which, now in the Louvre Museum, once adorned the collection of the late Charles A. Dana of this city. Even now of the lustreless ware the really fine pieces may almost be counted on the fingers of one hand. It is this which makes the appearance in this collection of the beaker-shaped vase with its frieze-like processions of exquisitely decorative figures, of supreme importance. But before the discovery of this Rhages faïence, the ware of Rakka had attracted general attention which was not lessened when it appeared that a majority of the finest pieces had suffered, if not a "sea-change," then a "land-change," which, by coating them with a patina of a varying silvery iridescence, had placed them in a decorative class peculiarly their own. The presence of so many superlative examples of Rhages and Rakka faïences gives this collection a peculiar cachet of distinction, but the faïences of other ateliers of hardly less importance are well represented also. That, for instance, of Sultanabad, once a flourishing capital, but now hardly more than a large village, and those of Kaschan and of Diarbekir. Crossing the borders of Persia to the mountains of the Caucasus the wonderfully decorative enamelled plates of Bokhara and of Daghestan, and the flower of them all—the faïence of Koubatcha, with its ivory-like glazes and its gem-like enamel decorations, form an exceptionally interesting group.

BOKHARA FAÏENCE OF THE SEVENTEENTH CENTURY

102—DEEP PLATE

25.00

Tartar. Bokharan faïence of the Seventeenth Century. Covered with a white crackled glaze stopping short of the base, and decorated in blue, brown and green enamel overglaze. In the centre a pattern of a circular medallion of criss-cross work in blue, with a green border, surrounded by two obloid medallions of white reserve and dark blue scrolled pattern outlined in green, and two double-lobed panels of white reserve with a pattern of feathers and circles in light blue. All on a ground of dark brown hatching. The rim has a border of chequer pattern of alternate blue and white squares. Reverse of rim is decorated with six spiral ornaments in alternating blue and brown.

Diameter, 12½ inches.

¶ Under the Dynasty of the Timurides the arts of Bokhara flourished as at no other period. For ages reckoned as the chief centre of Moslem erudition, it was at Bokhara that some of the finest manuscripts were written and illuminated. There the most exquisite tissues and carpets were woven, and, as the examples in this collection serve to prove, it was there, too, that the most effectively decorative faïence was fashioned.

103—DEEP PLATE

20.00

Tartar. Bokharan faïence of the Seventeenth Century. Covered with a white vitreous glaze leaving the greater portion of the reverse unglazed, and decorated with blue, brown and green enamel colors. The centre is occupied with a chequered pattern in blue and white reserve surrounded by diamond pattern, the rim has a border of crossed diagonal brown lines over a chequered pattern of blue and white.

Diameter, 13¼ inches.

104—PLATE

20.00

Tartar. Bokharan faïence of the Fourteenth Century. Covered with a white vitreous crackle glaze stopping short of the base, and decorated overglaze in brown, green and blue. The centre is occupied with a medallion surrounded by light conventional leaf forms and scrolls. The rim has a border of squares outlined in green and filled in with blue and brown fleurettes.

Diameter, 12½ inches.

105—PLATE

17.50
Tartar. Bokharan faience of the Seventeenth Century. Covered with a fine white vitreous glaze and decorated, overglaze, in green, brown and blue enamel colors. The surface is occupied with a quatrefoil figure in blue, having for centre a square of blue and white chequered pattern, the other spaces being filled with cross-hatchings, in brown, and blue spirals. The rim is decorated with a meander pattern in green, and the reverse is covered with a fine turquoise-blue crackle glaze stopping short of the base.

Diameter, 18 inches.

106—DEEP PLATE

20.00
Tartar. Bokharan faience of the Seventeenth Century. Covered with a white glaze and decorated, overglaze, in enamel colors of brown, blue and green. The surface is occupied with a pattern in the characteristic quatrefoil form, with a round centre of chequered pattern in brown and white reserve, the spaces between being filled with scrolls and rosettes. Rim decorated with a chequered border in brown and white reserve. The reverse is covered with an ivory-white crackle glaze stopping short of the base.

Diameter, 11¾ inches.

107—DEEP PLATE

22.50
Tartar. Bokharan faience of the Seventeenth Century. Covered with a white glaze decorated in brown, blue and green enamel colors. The centre is occupied with a pattern of four circular medallions, formed by a scroll pattern in dark green and filled with a pattern of brown fleurettes. The ground is filled in with blue fleurettes and the rim has a chequered pattern border of squares in white reserve and blue. The reverse is covered with a fine turquoise-blue glaze, having a pattern of imbrications in lines incised in the paste and filled with brown.

Diameter, 13¾ inches.

108—DEEP PLATE

22.50
Tartar. Bokharan faience of the Seventeenth Century. Covered with a greenish glaze stopping short of the foot and decorated in colored enamels.



71



74



82



89



69



78



77

The centre is occupied with a pattern of eight panels formed by radiating spaces filled with irregular-shaped spots of greenish reserve outlined in brown. Around the inner rim runs a broad band of quatrefoiled figures in reserve, outlined in brown, on a blue ground. The exterior is decorated with a broad band of dentated pattern in blue and brown enamels and by leaf forms in blue and brown, arranged symmetrically.

Diameter, 14 inches.

109—DEEP PLATE

35. 00
Tartar. Bokharan faïence of the Seventeenth Century. Covered with an ivory-white glaze stopping short of the foot and decorated in colored enamels. The centre is occupied with a pattern of mauresque interlacements in white reserve, outlined in brown on a blue ground with cinquefoiled flowers of white reserve and fillings of brown. Around the rim is a deep border of dentated pattern in blue, brown and white reserve, with a narrower band of meander pattern in light blue with dark blue and brown fillings. The reverse is decorated with a band of dentated pattern of blue and brown and with brown and blue leaf forms.

Diameter, 14 inches.

110—DEEP PLATE

35. 00
Tartar. Bokharan faïence of the Seventeenth Century. The interior covered with a white glaze, with decorations of colored enamels. The centre is occupied with a pattern of alternate stripes of brown hatchings on a blue ground and of a diamond-shaped diaper pattern of blue with brown and green leaf forms on a ground of white reserve. Around the inner rim is a border of a chequered pattern in brown on a blue ground. The reverse is covered with a rich turquoise-blue glaze stopping short of the base and decorated with a pattern of curved and crossed lines incised in the paste and filled in with brown color.

Diameter, 14 inches.

111—DEEP PLATE

25. 00
Tartar. Bokharan faïence of the Seventeenth Century. Covered with a fine white vitreous glaze, decorated with enamel colors of blue and brown. The centre is entirely occupied with a chequered pattern in squares of blue and

brown, and the rim is decorated with a double border of diagonals and scrolls in white reserve on a ground of blue with brown fillings. The reverse is covered with a very fine turquoise-blue glaze, with an unusual scroll pattern of incised lines filled in with brown.

Diameter, 15 $\frac{1}{8}$ inches.

KASCHAN FAÏENCE OF THE SEVENTEENTH CENTURY

112—EWER WITH HANDLE

40.00
Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped, with pointed lip and flat curved handle. Covered with a fine turquoise-blue crackled glaze stopping short of the base and decorated with a pattern in black. Around the body and neck are bands of scrolled and leaf ornamentation.

Height, 7 $\frac{3}{4}$ inches.

¶ Kaschan, a small city of Persia, lying between Teheran and Ispahan, and founded in the Ninth Century by Zobeida, the wife of Haroun al Raschid, was noted by the Arabian geographer Yacout, as early as the Thirteenth Century, for its artistic industries. Four centuries later it was still an artistic centre. It was Markoud of Kaschan who wove the world famous Mosque carpet of Ardebil in the year 1535, and, until the end of the Seventeenth Century, the faïence of Kaschan was noted throughout Persia.

113—DEEP PLATE

25.00
Persian. Kaschan faïence of the Seventeenth Century. Covered with a rich Persian blue glaze stopping short of the base, running into very heavy drops and decorated overglaze in black. The centre is occupied with a medallion of a floral pattern outlined in black. Around the rim runs a deep border of six rosettes separated by a diaper of scrolls, all in black line. The reverse has a band of scrolled ornamentation in black line.

Diameter, 10 $\frac{1}{2}$ inches.

114—VASE

35.00
Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped body with cylindrical neck. Covered with a cream-colored vitreous glaze stopping

short of the base and decorated in blue and dark green. Around the body is a decoration of fine panels of irregular size filled with conventional patterns of three blossomed flower forms. Above this is a band of chequered pattern in green lines with blue dots at the intersections and a band of scrolled work in diagonal panels. The rim is decorated with a band of chequered pattern of green lines with blue dots at the intersections.

Height, 9½ inches.

115—VASE WITH HANDLES

35. 00
Persian. Kaschan faience of the Sixteenth Century. Oviform-shaped, with bulbous neck and two round loop handles. Covered with a thick vitreous white glaze stopping short of the base and running into drops, and decorated overglaze in black and blue with a conventional flower and leaf pattern, the neck with leaf-shaped reserves of white on a blue ground.

Height, 10¾ inches.

116—VASE

25. 00
Persian. Kaschan faience of the Seventeenth Century. Ovoid form, with turned-over rim. Of a dark brown body covered with a glaze of a lighter brown stopping short of the base and decorated with patterns in relief and overglaze painting. Around the body is a pattern formed by four large leaf-shaped panels filled with relief ornamentation of scrolled work, heightened by lines of brown. These panels are divided by two quatrefoiled rosettes treated in a similar manner. Around the neck are four small loop handles, applied, evidently for purposes of suspension.

Height, 9½ inches.

117—VASE

17. 50
Persian. Kaschan faience of the Seventeenth Century. Pear-shaped body, with cylindrical neck. Covered with a thick turquoise-blue glaze stopping short of the base.

Height, 8½ inches.

118—VASE

22. 50
Persian. Kaschan faience of the Seventeenth Century. Pear-shaped body, with cylindrical neck. Covered over a dark body with an ivory-like glaze stopping short of the base and decorated overglaze in blue. Around the

body runs a pattern in three horizontal divisions of conventionalized rock and foliage forms. The neck is decorated with a diamond pattern of lines and dots.

Height, 9½ inches.

119—VASE

55.00
Persian. Kaschan of the Seventeenth Century. Pear-shaped, with cylindrical neck. Covered, over a dark brown body, with a lighter brown cracked glaze decorated in blue and black. Around the body are conventional mountain forms surmounted by pagodas and trees in blue, outlined in black and arranged so as to form a symmetrical pattern, and divided by quatrefoils of blue and black. Around the neck is a roughly drawn chequered pattern in black and blue.

Height, 9 inches.

120—VASE

30.00
Persian. Kaschan faïence of the Seventeenth Century. Globular form, with tall cylindrical neck. Covered with a fine turquoise-blue cracked glaze running into drops at the base.

Height, 10¼ inches.

121—VASE

45.00
Persian. Kaschan faïence of the Seventeenth Century. Oviform shape, with lipped rim. The body of dark brown paste is covered with a transparent glaze having an underglaze decoration of blue rock forms and branches of foliage arranged in three horizontal bands.

Height, 10¾ inches.

122—VASE

40.00
Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped body, with low cylindrical neck. Covered with a clouded white glaze with underglaze decorations of blue. Around the lower part of the body a pattern of conventionalized landscape forms with foliage. Above this is a band of diamond chequered pattern and a deep band of serolled patterns formed by dots.

Height, 11¾ inches.

20.00 121 Vase - Mrs Selis

123—EWER WITH HANDLE

32.50 Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped body, with cylindrical neck and flat, straight handle. Covered with a very fine plain turquoise-blue glaze.

Height, 13 inches.

124—JAR WITH HANDLES AND SPOUT

25.00 Persian. Kaschan faïence of the Seventeenth Century. Straight slightly curved sides with three loop handles and a curved spout. Covered with a greenish-white glaze and decorated overglaze with a floral pattern in blue and black of four vertical panels around the body and a band of a floral scrolled pattern below.

Height, $8\frac{1}{4}$ inches; diameter, 7 inches.

125—VASE

45.00 Persian. Kaschan faïence of the Sixteenth Century. Oviform-shaped body, with low cylindrical neck. Covered with a thick white vitreous glaze stopping short of the base and decorated in brown lines and blue fillings with a pattern around the body of white quatrefoil reserves, having a centre scroll ornament on a ground of intricate pattern. The upper portion of the body has a pattern of leaf-forms in white reserve on a blue ground.

Height, $11\frac{1}{4}$ inches.

126—VASE WITH HANDLES

45.00 Persian. Kaschan faïence of the Seventeenth Century. Club-shaped body, with spreading rim and two flat curved handles. Covered with a fine turquoise-blue glaze stopping short of the base. One handle slightly restored.

Height, 20 inches.

127—VASE

45.00 Hispano-Mauresque. Spanish lustred faïence of the Sixteenth Century. Oviform-shaped body, with lipped rim. Decorated on a ground of light yellow glaze with an overglaze decoration in copper color displaying a very conventional treatment of carnation blossoms and leaves. A band of spiral ornamentations encircles the rim.

Height, $9\frac{3}{8}$ inches.

RHODIAN AND DAMASCUS FAÏENCE OF THE TWELFTH TO THE SIXTEENTH CENTURY

128—DEEP PLATE

42.50

Saracenic. Damascus faïence of the Twelfth Century. Scalloped edge. Covered with an ivory-white vitreous glaze stopping short of the base and decorated, overglaze, in green, brown and blue. The centre is occupied with a pattern of a blue palmette surrounded by foliage forms in purplish-brown and green in a scalloped space of white reserve on a blue ground. The rim has a border of panels of brown spirals on a blue ground with alternating panels of white reserve. The reverse is decorated with a scrolled pattern in green with blue dashes.

Diameter, 10 1/4 inches.

129—CIRCULAR PLATE

75.00

Saracenic. Rhodian faïence of the Sixteenth Century, with polychromatic decoration. The centre is occupied with a design of flowers and birds in blue, red and green enamels on a ground of light green glaze, with an all-over pattern of trefoiled spirals. The border is of reserved panels filled with a scroll design and separated by a pattern of spirals in brown enamel. The reverse is decorated with blue and brown spirals and flourishes arranged symmetrically.

Diameter, 11 inches.

130—CIRCULAR PLATE

75.00

Saracenic. Damascus faïence of the Sixteenth Century, decorated in two colors. The centre is occupied with a pattern of a large flower in solid blue enamel with green leaves and fleurettes. The border is of a pattern of white reserves on a dark blue ground. The reverse is decorated with a scroll pattern in blue.

Diameter, 11 1/2 inches.

131—PLATE

75.00

Saracenic. Damascus faïence of the Sixteenth Century. Polychromatic decoration. The centre is occupied with a bold pattern of tulips in dark



67



72



76



51



27

blue with green leaves. The border has reserves of white on a blue ground, with a pattern of blue spirals. The reverse is decorated with a scroll pattern in blue.

Diameter, 11¼ inches.

CAUCASIAN FAÏENCES OF THE TWELFTH TO THE SIXTEENTH CENTURY

132—PLATE

27. oo
Caucasian. Koubatcha faïence of the Twelfth Century. Saucer-shaped. Covered with a fine ivory-white crackled glaze and decorated overglaze in red, dark green, blue and yellow enamels. The centre is occupied with a pattern of leaf forms in yellow, green and red enamels, with spaces of white reserve. The leaf forms are also occupied by circles of white reserve with blue dots outlined in black in the centre.

Diameter, 7¼ inches.

¶ It is only of recent years that Koubatcha has rendered up to the Western World the examples of faïence which have been treasured for centuries in that mountainous district of the Caucasus. They are the more especially interesting as they seem to supply a hitherto needed link in the evolution of what until now has been the unique decorated pottery known as Rhodian ware of the Sixteenth Century.

133—PLATE

28. oo
Caucasian. Koubatcha faïence of the Twelfth Century. Covered over a dark brown body, with a fine ivory-white crackled glaze stopping short of the base, and decorated in colored enamels. The centre is occupied with a medallion bordered by a line of pale green and filled with a pattern of a two-blossomed flower in green and yellow enamel, with green and blue leaves and cinquefoiled smaller blossoms in dark red. The border is divided into panels by blue stems with green leaves. The panels are occupied by floral forms in dark red and yellow outlined in green.

Diameter, 7½ inches.

134—DEEP PLATE

35. oo
Caucasian. Daghestan faïence of the Sixteenth Century. Covered with an ivory-white crackled glaze. Decorated in the centre with a partridge in blue

and yellow, surrounded by a floral scroll pattern of two palmettes in green, blue and brown. The rim has a border of an intricate pattern in brown with blue centre to the scales. Reverse has two lines of dark green.

Diameter, 8¼ inches.

135—DEEP PLATE

Caucasian. Daghestan faience of the Seventeenth Century. Covered with a fine greenish-white glaze. Decorated in black with white reserves. In the centre is a long-tailed bird surrounded by foliage and flowers on a ground of spirals, a broad border of quatrefoils and scrolls surrounds this also with a ground of spirals. The reverse is decorated with six quatrefoils in black line and in panels formed by radiating lines of black.

Diameter, 8½ inches.

136—DEEP PLATE

Caucasian. Koubatcha faience of the Seventeenth Century. Covered with a vitreous ivory-white crackled glaze stopping short of the base, and decorated with a pattern in blue overglaze. In the centre is a conventional treatment of a landscape with two pylons in the foreground, and a bird perched on the branch of a tree. The border has a pattern of highly conventionalized leaf forms in blue on a white ground. The reverse of the rim is divided by blue lines into spade-shaped compartments.

Diameter, 13¼ inches.

137—DEEP PLATE

Caucasian. Daghestan faience of the Seventeenth Century. Flat rim, with scalloped edge. Entirely covered with a fine white vitreous glaze decorated in blue. In the centre is a pattern of six rosettes in a cinquefoil arrangement on a white ground entirely filled with a pattern of small scrolls. Around the side is a band of similar ornamentation with ten rosettes. The flat rim is decorated with a pattern of spiral and small scrolls and around the reverse is a rosette and scroll-work treatment similar to that of the interior.

Diameter, 13¼ inches.

138—LOW VASE WITH HANDLES

45.00
Caucasian. Daghestan faïence of the Sixteenth Century. Coupe-shaped, with two curved handles. Decorated on a ground of white crackle glaze, which stops short of the base. Around the rim, with a pattern of cinquefoil flowers, scrolls and sprays, and around the body with panels of fruits and floral sprays in brown, yellow and light and dark blue overglaze.

Height, 5 $\frac{1}{8}$ inches; diameter, 6 $\frac{1}{8}$ inches.

139—PLATE

145.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with an ivory-white crackle glaze, with a polychromatic overglaze decoration in enamels. The centre is occupied with an arabesque pattern of red and blue flowers and leaf forms of green and red, with yellow and red fleurettes in thickly applied enamels. The rim is decorated with a border of scroll design in dark brown, with cinquefoil flowers, in red and yellow, and green leaves.

Illustrated

Diameter, 13 inches.

140—PLATE

300.00
Caucasian. Koubatcha of the Sixteenth Century. Covered with a thick ivory-white crackled glaze and decorated in the centre in enamel colors with a pattern of two palmettes of green with red centres, four smaller ones of red with blue centres, and blue lancet-shaped serrated edged leaves arranged around a large palmette of yellow, with a red and blue centre. The ground is filled in with a pattern of cinquefoil flowers with blue centres. The border is divided, by blue lines, into ten spade-shaped compartments filled with patterns of red and yellow blossoms and green leaves.

Illustrated

Diameter, 13 $\frac{3}{4}$ inches.

141—DEEP PLATE

270.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with an ivory-white crackled glaze stopping short of the base and decorated in colors and enamels. The centre is occupied by an octagonal medallion formed by a broad line of translucent blue and filled with a pattern of flowers and leaves in greens, dark blue and red enamel. From each angle of the oc-

tagon blue lines radiate to the edge, dividing the deep rim into eight spade-shaped panels which are filled with patterns of green fruit forms with sprays of red flowers.

Illustrated

Diameter, 13½ inches.

142—PLATE

310.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with an ivory-white crackle glaze, with a polychromatic overglaze decoration in enamels. The centre is occupied with a pattern of a centre rosette, surrounded by six smaller rosettes in red and yellow with blue leaves. The rim is decorated with panels of white reserves with patterns of red and yellow flowers and green foliage on a ground of dark blue imbrications over a light blue filling.

Illustrated

Diameter, 13¾ inches.

143—DEEP PLATE

310.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with a very fine ivory-white crackled glaze stopping just short of the base, and decorated in blue overglaze. The centre is occupied by a medallion with the bust portrait of a woman painted in blue and seen in three-quarter view. She wears a very voluminous turban-like headdress and is surrounded by a background of oak leaves in white reserve on a blue ground. The medallion is bordered by a scroll work pattern in blue, outlined in dark blue with a filling of a darker blue. A curious interest attaches to this plate in that the face, which is very carefully drawn, yet lacks a mouth. In all these Koubatcha portraits the mouth is, as a rule, merely indicated by two small strokes, but its entire omission, evidently a purposeful one, is interesting.

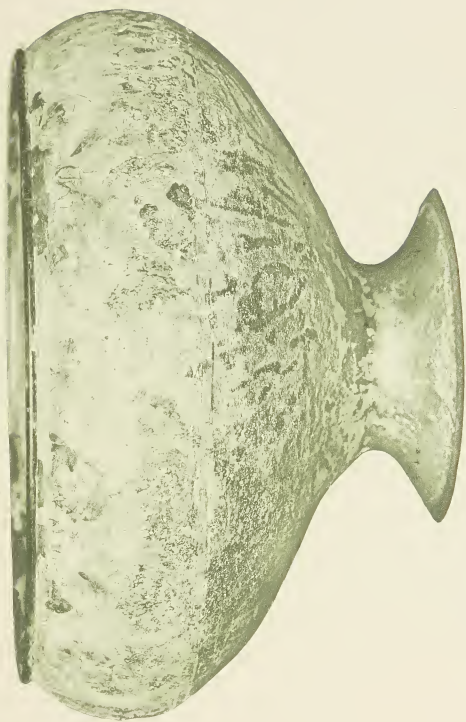
Illustrated

Diameter, 13½ inches.

12.50
PERSIAN AND MESOPOTAMIAN FAÏENCES OF THE
EIGHTH TO THE FOURTEENTH CENTURIES

144—VASE

Persian. Sultanabad faïence of the Fourteenth Century. Beaker-shaped, with narrow cylindrical neck. Covered with a very fine blue crackled vitreous



glaze stopping short of the base and running into large drops. Decorated with a leaf-shaped spot of greenish glaze on the body. Absolutely unaffected by immurement.

Height, $4\frac{1}{8}$ inches.

¶ Sultanabad, formerly the capital of one of the eastern provinces of Persia, was during the Fourteenth and Fifteenth Centuries noted for the quality and beauty of decoration of its faïence. It is, however, only of recent years that these finer products of the Sultanabad ateliers have found their way into European collections. It is esteemed as almost on an equality with the faïences of Rakka and Rhages.

145—BOWL

32.00
Persian. Sultanabad faïence of the Fourteenth Century. Coupe-shaped. Covered with a turquoise-blue finely crackled glaze stopping short of the foot and decorated overglaze in black enamel. The interior is occupied with an interlaced pattern in fine lines of blue reserve, forming a hexagonal star-shaped centre, with an outer border of interlacements. Around the upper flat surface of the rim is a line of blue reserve. The black enamel has been allowed to flow over the rim and down the exterior in irregular lines.

Height, $2\frac{3}{4}$ inches; diameter, 6 inches.

146—EWER WITH HANDLE

27.50
Persian. Semi-porcelainous faïence of the Seventeenth Century. Pear-shaped, with flaring neck and twisted handle. Covered inside and out with a fine cream-colored glaze. The exterior is covered with an uneven overglaze of purplish hue.

Height, $5\frac{1}{8}$ inches.

147—SMALL PLATE

12.50
Persian. Semi-porcelainous lusted faïence of the Sixteenth Century. Covered entirely with a very fine white glaze, decorated overglaze in copper lustre. The centre is occupied with a design of cypress trees, flowers and leaves. Around the inner rim runs a band of spiral ornamentation.

Diameter, $5\frac{1}{2}$ inches.

148—EWER WITH HANDLE

50.00
Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped body, with wide cylindrical neck and round curved handle. Covered with a tur-

quoise-blue vitreous glaze stopping short of the foot in large drops, and with an underglaze decoration of black. Around the body are traces of a panelled pattern with scrolled ornaments in black line, and around the neck is a Cufic inscription. Coated almost entirely with a very fine silvery patina of an iridescent character, running to coppery reds and golden reflections.

Height, 6 inches.

¶ The Mesopotamian city of Rakka, situated on the River Euphrates, between Aleppo and Bagdad, is historically interesting as having been the seat of government and the residence, when he forsook Bagdad, of the Caliph Harun-er-Rachid, better known to us as the Haroun al Raschid of the "Arabian Nights." At the courts of the Caliphs the arts always flourished, and we have the evidence of contemporary writers that this was the case at Rakka. For long, however, all that was known to the Western World of Rakka faience were the fragments of cups, vases and plates brought westward by Armenian merchants, and evidently the refuse of the potters' kilns of the ancient city. It was M. Joseph Tabbagh who a score of years ago first introduced to the Museums of Europe this beautiful ware, rendered even more beautiful by the patina of gleaming silver which long immurement has added to well-nigh every piece. Technically this Rakka ware has been described by Professor Migeon as of a rather coarse white paste covered with a transparent siliceous glaze running into heavy drops at the foot and decorated in lustrous tones of blue and purplish brown, with Cufic inscriptions, elementary foliage and conventional flower-forms.

149—BOWL

32.50
Persian. Sultanabad faience of the Fourteenth Century. The centre is decorated in gray and black enamels on a ground of white glaze, with a pattern of two long-tailed birds having a background of foliage in green and blue enamels. The border is of an imbricated pattern in black. The reverse is decorated with a pattern of dashes of blue and lines of black enamels. Very slight restoration at rim.

Height, 2 3/4 inches; diameter, 6 inches.

150—BOWL

50.00
Mesopotamian. Rakka faience of the Twelfth Century. Covered with a thick vitreous greenish-white glaze stopping short of the base and running into heavy drops. Decorated with a pattern in blue and black overglaze. Almost entirely coated with a silvery iridescent patina.

Height, 1 7/8 inches; diameter, 5 7/8 inches.

151—**EWER WITH HANDLE**

Persian. Sultanabad faïence of the Fourteenth Century. Bottle-shaped, with slightly flaring neck and curved handle. Decorated with a thick turquoise-blue glaze, leaving part of the base exposed and ornamented with a pattern in black of vertical panels of scroll work. Partially coated with a silvery iridescence due to immurement. Handle and portion of rim restored.

Height, $7\frac{1}{2}$ inches

152—**VASE**

Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped body, with tapering cylindrical neck and rim. Covered with a cream-colored vitreous glaze stopping short of the base and decorated underglaze in blue. Around the body is a broad band of scrolled and floral decoration, and around the neck a pattern of geometrical design. Partially coated with a golden patina of an iridescent character.

Height, $7\frac{1}{2}$ inches

153—**VASE WITH HANDLE**

Mesopotamian. Rakka faïence of the Eleventh Century. Globular shape, with wide rim with lip and two flat loop handles. Covered with a thick greenish-blue glaze stopping short of the base with heavy drops, and decorated with horizontal incised lines around the base and rim. Partially coated with a silvery patina.

Height, 8 inches.

154—**BOWL**

Persian. Sultanabad faïence of the Twelfth Century. Straight sides and incurved rim. Covered with an ivory-white glaze stopping short of the base and decorated as to the interior with a pattern formed by double-crossed bars of blue and green, the spaces between being filled with arabesque patterns in blue and black overglaze. The reverse is decorated with a zig-zag border and double vertical lines of blue and black.

Height, $3\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches.

155—**EWER WITH HANDLE**

Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped body, long neck with pinched lip and flat, straight handle. Covered inside and

out with a thick vitreous turquoise-blue glaze stopping short of the base and running into heavy drops below. Traces of a pattern in black around the body. Coated with a silvery iridescent patina.

Height, $7\frac{1}{2}$ inches.

156—BOWL

45.00
Mesopotamian. Rakka faience of the Twelfth Century. Straight flaring sides. Covered with a heavy turquoise-blue glaze stopping short of the base and decorated with a pattern of black line overglaze. The interior entirely, and the exterior partially, coated with a silvery iridescent patina.

Height, $3\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches.

157—VASE WITH HANDLES

70.00
Mesopotamian. Rakka faience of the Twelfth Century. Amphora-shaped, with wide cylindrical neck and three flat curved handles. Covered with a thick vitreous turquoise-blue glaze stopping short of the base and running into heavy drops. Coated with a fine silvery patina.

Height, $17\frac{1}{4}$ inches; diameter, $9\frac{3}{4}$ inches.

158—BOWL

22.50
Mesopotamian. Rakka faience of the Twelfth Century. Open form with straight side. Covered with a thick Persian blue vitreous glaze stopping short of the base and running into thick drops, and decorated overglaze with a pattern in black of radiating lines forming panels filled with a leaf ornamentation. Partially coated with a silvery iridescent patina.

Height, $21\frac{1}{2}$ inches; diameter, $8\frac{1}{4}$ inches.

159—VASE WITH HANDLES

27.50
Persian. Sultanabad faience of the Fourteenth Century. Globular form, with wide mouth and two flat handles. Covered inside and out with a fine turquoise-blue crackled glaze stopping short of the base and decorated overglaze with a pattern in black lines of palmettes around the body. An inscription in cursive characters runs around the neck.

Height, $4\frac{3}{4}$ inches.

160—EWER WITH HANDLE

40.00
Mesopotamian. Rakka faience of the Twelfth Century. Pear-shaped, with cylindrical neck, spout-shaped lip and flat handle. Decorated with a coat-



91



99



90



97



100



98



96



101



93

ing of thick turquoise-blue glaze stopping short of the base and with an overglaze ornamentation of a pattern in black. Almost entirely covered with a silvery iridescence. Handle restored.

Height, 6¼ inches.

25.00
161—VASE WITH HANDLE

Babylonian faience of the Eighth Century. Oviform body, with wide tapering cylindrical neck and two flat ear-shaped handles. Covered entirely with a thick blue glaze showing signs of an overglaze decoration of black lines. Around the body are vertical shallow flutings, which on each side are arranged in a conventional feather-like pattern. Coated with a yellowish patina.

Height, 11 inches.

50.00
162—VASE

Mesopotamian. Damascus faience of the Twelfth Century. Cylindrical shape, with narrow neck. Covered with a vitreous greenish-white glaze stopping short of the base. Decorated, both over and underglaze, with a roughly drawn scroll pattern around the neck and lower part of the body.

Height, 12½ inches.

52.00
163—WATER EWER

Mesopotamian. Rakka faience of the Twelfth Century. Bulbous-shaped body, with cylindrical neck, straight spout and flat curved handle. Covered with a thick vitreous turquoise-blue glaze stopping short of the base and running into heavy drops below. Coated with a silvery iridescent patina.

Height, 7 inches.

40.00
164—BOWL

Persian. Sultanabad faience of the Fourteenth Century. Covered with a fine white vitreous glaze, with a decoration in dark green, blue and black overglaze. The centre of the interior is occupied with a six-lobed pattern of green and blue interlacements. Around the interior rim is a broad border of panels formed by blue lines with the upper spaces filled with black dots. Around the reverse is a pattern of vertical lines.

Height, 4 inches; diameter, 8½ inches.

165—JUG WITH HANDLE

Mesopotamian. Rakka faience of the Twelfth Century. Pear-shaped, with wide cylindrical neck having a spout-shaped rim and round handle, with projecting thumb-piece. Decorated with a coating of thick turquoise-blue glaze which extends over the base. Almost entirely covered with a silvery iridescence. Handle restored.

Height, 9 $\frac{3}{4}$ inches.

166—BOWL

Persian. Sultanabad faience of the Fourteenth Century. Straight flaring sides. Covered with a coating of turquoise-blue glaze stopping short of the base. The interior is decorated with a scroll pattern in black line, divided into four panels by bands of reticulated pattern. The reverse is decorated with vertical lines which simulate flutings.

Height, 2 $\frac{3}{4}$ inches; diameter, 5 $\frac{7}{8}$ inches.

167—VASE

Mesopotamian. Rakka faience of the Eleventh Century. Pear-shaped body, with wide tapering cylindrical neck, covered with a turquoise-blue vitreous glaze stopping short of the base and decorated overglaze in black. Around the upper part of body runs a band of Cufic inscription in panels and a pattern of vertical dashes.

Height, 7 $\frac{1}{2}$ inches.

168—EWER WITH HANDLE

Mesopotamian. Rakka faience of the Tenth Century. Pear-shaped, with wide neck and curved handle. Covered with a fine turquoise-blue vitreous glaze stopping short of the base in thick drops and decorated, overglaze, in black. The body is surrounded by vertical panels of black lines filled with a pattern of scrolls and dots. Around the neck are bands of dentated and scroll pattern, and a panelled pattern filled with scrolled and dotted work. Partially coated with a silvery patina which runs to a coppery lustre around the neck.

Height, 8 inches.

169—VASE

Mesopotamian. Rakka faience of the Twelfth Century. Conventional mosque-lamp form, with foot, cylindrical neck and wide spreading rim.

Covered with a greenish-white vitreous glaze stopping short of the foot and decorated with a pattern in dark blue. Around the body is a band of scrolled, floral and leaf ornamentation having above it a band of conventional scroll and meander pattern. The exterior of the spreading rim is decorated with a pattern of pointed leaf forms and the interior with fleurettes arranged symmetrically. Partially coated with a silvery iridescent patina, which, however, allows the decoration to be clearly seen.

Height, 7¼ inches.

170—VASE WITH HANDLES

22.50 Mesopotamian. Rakka faïence of the Twelfth Century. Amphora-shaped body, with two flat curved handles. Covered inside and out with a thick vitreous turquoise-blue glaze stopping short of the base and running into heavy drops. Coated with silvery patina.

Height, 9½ inches.

171—VASE

17.50 Mesopotamian. Rakka lustred faïence of the Ninth Century. Bulbous form, with cylindrical flaring neck. Covered with a thick vitreous glaze stopping short of the base and running into heavy drops below. Decorated in brown and blue overglaze, with a paneled pattern around the body and a band of zig-zag pattern around the neck.

Height, 7¼ inches.

172—EWER WITH HANDLE

37.50 Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped body on foot, with narrow cylindrical neck having a disk-like rim attached to the round looped handle. Covered with a very fine turquoise-blue glaze stopping short of the foot and decorated with patterns in relief. Around the upper part of the body are rosettes in relief of dots arranged in a circle around a centre. At the junction of the neck with the body is a broad band of Cufic characters in relief. Partially coated with a very fine silvery patina of an iridescent character.

Height, 8½ inches.

173—EWER WITH SPOUT AND HANDLE

45.00 Persian. Sultanabad faïence of the Twelfth Century. Pear-shaped body with cylindrical bulbous neck, straight spout and flat handle. Covered with

a fine Persian blue vitreous glaze stopping short of the foot and decorated underglaze in black. Around the body is a pattern of four panels formed by heavy black lines and containing circular disks of solid black; around the upper part is a band of Cufic inscription in black. A very slight patina exhibits itself in places, otherwise the ewer presents its original appearance.

Height, 7 inches.

174—BOWL

30.00
Mesopotamian. Rakka faïence of the Twelfth Century. Straight sides inclined outward. Covered with a thick vitreous turquoise-blue glaze stopping short of the bottom and running into drops and decorated with a design in black line overglaze. Coated with a superb silvery iridescent patina. Slightly restored.

Height, 4 $\frac{3}{4}$ inches; diameter, 9 $\frac{1}{4}$ inches.

175—JUG WITH HANDLE

70.00
Syrian. Damascus faïence of the Sixteenth Century. Globular shape, with cylindrical neck and curved round handle. Decorated on a ground of thick green glaze, which stops short of the base with a conventional floral pattern in red, gold and white. Around the neck runs an inscription of cursive characters in gold and red. Perfect condition. From the Homberg Collection Sale in 1908.

Height, 6 $\frac{1}{2}$ inches.

176—VASE WITH HANDLES

40.00
Mesopotamian. Rakka faïence of the Eleventh Century. Pear-shaped body, with wide cylindrical neck and two straight flat loop handles. Covered with a turquoise-blue vitreous glaze which stops short of the base. Coated with a most decorative iridescent silvery patina running into golden tones.

Height, 9 inches.

177—BOWL

37.50
Persian. Sultanabad faïence of the Fourteenth Century. Straight sides inclined outwards. Covered with a fine vitreous grayish glaze, with decorations in black and white enamels. The interior is occupied with a pattern of four birds with long tails conventionally treated and in white enamel so handled as to give the effect of modelling. The entire space between is filled with a conventional foliage treatment in black and white enamels. The ex-

terior is decorated with vertical flutings in heavy white enamel, having in the centre of each a pattern of a vertical stem with small buds.

Height, $4\frac{1}{4}$ inches; diameter, 10 inches.

178—BOWL

185.00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Round foot and gauffered edge. Decorated in brown, blue and green on a ground of light green vitreous glaze. Around the interior runs a pattern of wave forms in green with green disks, an inscription of cursive characters in blue "By Patience you will Succeed," and a border of volute in brown. The exterior is decorated in a pattern of lines and spirals in brown.

Height, $5\frac{1}{2}$ inches; diameter, $7\frac{7}{8}$ inches.

179—BOTTLE

195.00
Persian. Sultanabad faïence of the Fourteenth Century. Pear-shaped, with long cylindrical neck. Decorated on a foundation of dark blue thick glaze with an elaborate pattern, in gold, white and red enamels, of circular medallions divided by leafed branches, the entire ground being occupied with a pattern of scroll work in white on gold. The decoration has scaled off in places revealing the blue glaze beneath. Neck slightly restored.

Height, $12\frac{3}{4}$ inches.

180—BOWL

165.00
Persian. Ray or Rhages faïence of the Twelfth Century. Curved side and high foot. Covered with a very beautiful turquoise-blue glaze; decorated in enamels having a fine crackle on the exterior and stopping short of the foot. The centre of the interior is occupied with a cross-legged seated figure of a woman in a red costume, decorated with a pattern of white lines. One hand is upraised, the other rests on her hip. The inner rim is decorated with four figures of women seated cross-legged, two with folded arms and two playing instruments. Between these figures are four ornaments of conventional foliage interlacements in red and gray. There is an outer border of black with panels of Cufic inscription in light gray. Around the exterior runs a Persian inscription in cursive characters of black. Has been slightly restored.

Height, $2\frac{1}{4}$ inches; diameter, $6\frac{1}{2}$ inches.

¶ Some twenty years ago the English artist, Henry Wallis, in his important work on Persian lustred vases, first called attention to the lustred ware produced in the ateliers of Ray or Rhages, lying a little to the north of

Teheran, a city which in the Twelfth Century divided supremacy with Bagdad, but fell in the Tartar invasion of the Thirteenth Century. More recently, Professor Gaston Migeon, of the Louvre, reasoned from the analogy of certain small fragments in the British Museum that there must have been, anterior to the lusted ware of the Twelfth Century, a lustreless ware of exceptional character. Only three years ago the late M. Alexandre Tabbagh demonstrated the truth of M. Migeon's theory by his researches on the site of the buried city of Ray. He brought thence bowls, plate and vases, some of them absolutely intact, others, unfortunately, more or less damaged, which point to the existence at Ray, under the Sassanides, of a school of potters whose decorative sense, and whose technical skill have hardly been rivalled in the subsequent history of the art. It is to this unique group, disinterred from under the tumuli of drifted sand which alone mark the site of the former city of 700,000 inhabitants, that this and the subsequent noteworthy examples of Ray faience belong.

181—BOWL

St. oo

Persian. Ray or Rhages lustreless faience of the Eleventh Century. Fluted form, on stem, with scalloped edges. Polychromatic decoration of figures and patterns outlined in black, filled in with colored enamels in flat tints. The centre medallion contains a figure on horseback with flying birds surrounded by a border of conventional leaf forms and interlacements. The figure is in colors of blue, green, red, brown and black, and the border in green, red and blue. Around the exterior runs a Persian inscription in blue. Has been restored.

Height, 2 $\frac{1}{2}$ inches; diameter, 6 inches.

182—BOWL

300. oo

Persian. Ray or Rhages lustreless faience of the Eleventh Century. Polychromatic decoration on a peacock blue ground of figures and patterns outlined in black and filled in with colored enamels in flat tints of red and green. In the centre of the interior is a circular medallion, bordered with a design of quatrefoils, of a Queen seated on her throne, with two attendants and two pheasant-like birds. Around the inner rim is a border of four scrolled ornaments and four figure subjects, each consisting of two seated figures. An inscription in Cufic characters is also here interwoven. Around the outer rim runs an inscription in cursive characters. Has been restored.

Height, 2 $\frac{3}{4}$ inches; diameter, 6 $\frac{1}{2}$ inches.



185

183—LARGE VASE WITH HANDLES

120. 00 Mesopotamian. Rakka faience of the Twelfth Century. Amphora-shaped, with cylindrical neck and three flat curved handles. Covered with a thick vitreous turquoise-blue glaze stopping short of the base and running into heavy drops. Coated with an unusually decorative silvery patina.

Height, $23\frac{1}{2}$ inches; diameter, $15\frac{1}{4}$ inches.

184—LARGE VASE WITH HANDLES

100. 00 Similar to preceding, No. 183.

185—TABOURET

650. 00 Persian. Rakka faience of the Thirteenth Century. Of the conventional hexagonal shape, simulating wood-work in its design. Covered with a thick vitreous turquoise-blue glaze. The sides have panels above and below with Cufic and cursive inscriptions, and panels with a honeycomb pattern *à jour* in the centre. The lower panels bear an inscription which runs "Made by me, Mohammad Ali, in the year 652." This date corresponds to the year 1254 of the Christian era. The entire tabouret is covered with a beautiful silvery iridescent patina. Has been slightly repaired.

Illustrated

Height, 17 inches; width of top, $13\frac{3}{4}$ inches.

THE PERSIAN ART OF MINIATURE PAINTING

Though, in our acceptance of the word, the Persians had no well developed Schools of Painting, the graphic arts were by no means neglected by them. Their energies in this direction were merely confined to one channel, the art of Miniature-painting or Book-illustration. But within this self-prescribed limitation their art was supreme. Of the calligraphy and illumination with which their manuscripts of Poems, Tales and Legendary Histories were adorned, this is not the place to speak. The miniatures, however, which illustrated these volumes, now so jealously treasured in the world's great libraries, have an interest entirely their own. They are the product of one or other of the three great schools of painting, which in Persia succeeded each other from the beginning of the Thirteenth to the end of the Seventeenth Century, corresponding to the three great dynasties which ruled the land of Iran during the five centuries—Mongolian, the Timuride and the Sefevæan. The initial influence of the Mongolian conquerors persisted so strongly that almost to the last traces of it are evident in the work of the Persian artists, whose own individuality, however, was strong enough almost entirely to transform the models upon which they relied for their initial inspiration. In their supreme sense of pattern, in the decorative value of their effects of color juxtaposition, and above all in their poetic feeling these Persian painters were a law unto themselves. Less appreciable perhaps, but artistically more valuable was the Hindu influence which arrived with the Dynasty of Timur and his successors, while under the Sefevæan rulers, the art arrived at its climax, borrowing, not only from the Farther East, but from their western neighbors of the Mediterranean seacoast. Of some of the artists (and especially of those who flourished in the reign of Shah Abbas I, the Louis XIV of Persia) we know the name of Djahangir, for instance the brilliant pupil of the founder of the school, Oustad, and of the great Behzâd of Herat, to whom was given the name of Kemal (or the Perfect), but for the most part we must be content to take these pictures with their mosaic-like brilliancy of color, these delicate wash drawings, and these portrait studies so full of character, on their own merits. Nor are these merits hidden under a bushel.

PERSIAN MINIATURES, CHIEFLY FROM MANUSCRIPTS OF THE SIXTEENTH CENTURY

186—MINIATURE

Indo-Persian. Painted in gold and colors. Subject: In a palace court yard two bayadères are dancing before the Shah and his guest, who sit on a pillared balcony fanned by two attendants. On a species of platform below them sit the musicians and an attendant who is filling a wine cup out of a blue porcelain flask. The courtiers sit on either side of the Shah. The dancing girls accompany their steps by castanets and are attended by two elderly females. Early Seventeenth Century.

Height, $5\frac{3}{4}$ inches; width, $3\frac{3}{4}$ inches.

187—MINIATURE

Persian. From the same Manuscript as preceding (No. 186). Painted in gold and colors. Subject: Interior of Palace with musicians playing before the Shah Ismail, and members of the harem looking out of windows at side. Landscape background. Dated, 924 A.H. (1518 A.D.) and signed.

Height, $11\frac{1}{4}$ inches; length, $7\frac{1}{2}$ inches.

¶ The Mahometan era, dated from the flight of Mahomet from Mecca to Medina, 15th July, 622 A.D. But as the year of the Hegira is a lunar one, it never exactly corresponds with the year of the Christian era.

188—MINIATURE

Persian. Subject: Combat in a landscape on the banks of a river, painted in gold and colors, between a shah on horseback and two lions and a tiger. Framed. From a manuscript dated 958 A.H. (1551 A.D.)

Height, $5\frac{1}{2}$ inches; width, $4\frac{1}{4}$ inches.

189—MINIATURE

Persian. From a Manuscript. Painted in gold and colors. Subject: Court yard of palace with landscape as background. Before him, the seated Shah Ismail, is laid the dead body of a prince. The courtiers and the Shah himself are in attitudes of grief. Framed. Dated, 924 A.H. (1518 A.D.) and signed.

Height, $10\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.

190—MINIATURE

Indo-Persian. Painted in gold and colors. Subject arranged in two separate divisions. In the upper panel are two oval portraits of a young bride and bridegroom. In the lower a dervish, clothed in a voluminous robe of transparent gold embroidered muslin and adorned with bracelets, rings and necklaces, receives the homage of a young man in a dress of rich red with gold embroidered turban and girdle. The background is occupied by a blue sky with cloud effects in white of unusual treatment. Signed. Seventeenth Century.

Height, 6 inches; width, 3 inches.

191—MINIATURE

Indo-Persian. Painted in gold and colors. Subject: Two ladies in a garden with a flock of peacocks. Background, a grove of trees. A lake in the foreground. Framed. Seventeenth Century.

Height, 8 $\frac{3}{4}$ inches; width, 6 $\frac{1}{2}$ inches.

192—MINIATURE

Indo-Persian. Painted in gold and colors. Subject: A hermit seated on a tiger skin in front of his cell, overshadowed by a tree. In the foreground a pool with lotus flowers. Peacocks and other birds. Background, a rocky landscape with partridges. Heavy cloud effect in blue sky. Framed. Seventeenth Century.

Height, 8 $\frac{3}{4}$ inches; width, 6 $\frac{1}{2}$ inches.

193—MINIATURE

Indo-Persian. Painted in gouache with heightening of gold. Subject: An Indian fakeer in a rocky landscape seated on a tiger skin in front of his cell, which is of wood, under the shade of a tree. In the background partridges and other birds are seen among the rocks, while in front of the saint are peacocks, flamingoes, ducks in pairs. The foreground is occupied by a pool of water with lotus flowers and leaves. Seventeenth Century.

Height, 9 inches; width, 6 $\frac{1}{2}$ inches.

194—MINIATURE

45.00 Persian. Painted in gold and colors from a Manuscript. Subject: A game of polo with four players and a row of spectators in the background. From a manuscript dated 958 A.H. (1551 A.D.)

Height, 5¼ inches; width, 4¼ inches.

195—MINIATURE

20.00 Persian (Mongol school). Painted in a wash of India ink. Subject: A lion secured by a collar and chain. Signed and dated. Sixteenth Century.

Height, 5½ inches; width, 7¾ inches.

196—MINIATURE

35.00 Indo-Persian. Painted in gold and colors. Subject: Portrait of a lady holding a porcelain cup. Landscape background. Illuminated border. Framed. Seventeenth Century.

Height, 7½ inches; width, 5½ inches.

197—MINIATURE

50.00 Persian. Painted in a Sepia wash. Subject: A mythical monster, formed like a dragon with human hands, attacking a camel. Mounted on a sheet of paper illuminated with an elaborate arabesque pattern in gold and colors.

Height, 6 inches; width, 4 inches.

198—MINIATURE

40.00 Persian. From same Manuscript as preceding (No. 197). Painted in gold and colors. Subject: The funeral of two dead warriors attended by the Shah and a crowd of mourners. Dated, 958 A.H. (1551 A.D.)

Height, 6¾ inches; width, 4¾ inches.

199—MINIATURE

60.00 Persian. From same Manuscript as preceding (No. 198). Painted in gold and colors. Subject: Palace court yard with company of musicians playing before the Shah and Malek (or Queen). Through openings at either side are seen the members of the harem. Signed and dated, 924 A.H. (1518 A.D.)

Height, 11¾ inches; width, 7½ inches.

200—MINIATURE

115.00
Indo-Persian. Painted in gold and colors. Subject: On the marble paved terrace of a Palace two Bayadères, one Hindu and one Persian, are dancing with clasped hands. They are costumed in the typical dress of their class, embroidered tights covering the lower limbs from the ankles upward, the rest of the body swathed in folds of filmy draperies. Two trees of heavy foliage symmetrically placed rise at the edge of the terrace with three slender flowering shrubs in full blossom; beyond these again stretches a lawn-like expanse of greenery fading at the extreme top of the picture into a sky of grays and purples.

A peculiar species of opalescence is imparted to this little miniature by the skillful appositions of its low-toned color scheme, giving it a special significance among the works of its school. Seventeenth Century.

Height, 7½ inches; width, 4¾ inches.



139



140



143



138



141

SECOND AFTERNOON'S SALE
TUESDAY, MARCH 7th, 1911
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

BOKHARAN FAÏENCE OF THE SEVENTEENTH
CENTURY

201—DEEP PLATE

25.00
Tartar. Bokharan faïence of the Seventeenth Century. Covered with a thick vitreous white crackled glaze stopping short of the base and decorated, overglaze, with enamel colors of blue, green and brown. In the centre a circular medallion filled with alternate squares of blue and white reserves, and surrounded by an eight-rayed pattern of leaf forms in blue, with rosettes of alternate green and brown with white reserves in the triangular spaces. A border of green dentations and an outer border of alternate squares of blue and white reserve ornament the rim.

Diameter, 13 inches.

202—DEEP PLATE

25.00
Tartar. Bokharan faïence of the Seventeenth Century. Covered with a vitreous ivory-white crackled glaze stopping short of the base and decorated overglaze with enamel colors of blue and brown. In the centre is a circular medallion filled with a chequered pattern of blue lines with brown fleurettes. The rim is decorated with a chequer pattern of alternate blue and white squares, the white reserves having small brown fleurettes. The reverse of the rim has a roughly drawn pattern of leafage in alternate blue and brown.

Diameter, 13 inches.

203—PLATE

27.00

Tartar. Bokharan faïence of the Seventeenth Century. Covered with a white vitreous glaze and decorated, overglaze in blue, brown and green. The centre is occupied with a palm-leaf figure in brown, green and blue surrounded by a scroll pattern in blue. The rim is decorated in a chequered pattern of squares of white reserve and blue.

Diameter, 14 inches.

204—DEEP PLATE

30.00

Persian faïence of the Seventeenth Century. Heavy semi-porcelainous body covered entirely with a thick celadon glaze. The decoration is confined to a simple fluting of the sides. An interesting attempt to reproduce a Chinese porcelain model of the school of celadon glazes which were so eagerly acquired by the Persian nobles and rulers of the Sixteenth and Seventeenth Centuries.

Diameter, 13 inches.

205—DEEP PLATE

27.50

Tartar. Bokharan faïence of the Seventeenth Century. Covered with a white vitreous crackled glaze stopping short of the base and decorated, overglaze, in blue, with touches of brown. The centre is occupied with a pattern, transversely divided, of asters on carved stems, with serrated lancet-shaped leaves. The rim has a double scrolled border in blue.

Diameter, 13¾ inches.

206—DEEP PLATE

25.00

Tartar. Bokharan faïence of the Seventeenth Century. Covered, stopping short of the base, with a greenish-white vitreous glaze, with an overglaze decoration in blue and black. In the centre is a fish-shaped space completely filled with a pattern of rosette-like flowers, the remainder of the ground being occupied with blossoms of hyacinths and tulips. The inner rim has a border of circles in white reserve on a blue ground. The reverse of the rim is decorated with four roughly drawn scroll ornaments in blue.

Diameter, 12¾ inches.

207—DEEP PLATE

30.00 Tartar. Bokharan faience of the Seventeenth Century. Covered with a greenish-white crackled glaze stopping short of the base and decorated overglaze in blue, green and brown. The centre is occupied with a pattern of mauresque design in white reserve on a blue ground. Around the rim is a chequered pattern in blue, brown and green. The reverse is decorated with a band of dentated ornamentation in blue and brown and with palm leaves in blue and brown arranged symmetrically.

Diameter, 13 inches.

208—DEEP PLATE

27.50 Tartar. Bokharan faience of the Seventeenth Century. Covered with a white crackled glaze stopping short of the base and decorated in blue, green and brown enamels. The centre is occupied with an arabesque pattern of mauresque design in white reserve, outlined in brown on a blue ground with fillings of brown. Around the inner rim is a chequered pattern in white reserve and blue, and a meander pattern in green and blue. The reverse is decorated with bands of scrolled and dentated ornamentation in blue and brown.

Diameter, 14 inches.

209—DEEP PLATE

27.50 Tartar. Bokharan faience of the Seventeenth Century. Covered with a white glaze with an overglaze decoration in cobalt blue of a very unusual double scrolled pattern with closely set rosette-like flowers and trefoil leaf forms. The rim is decorated with a scroll pattern in green. The reverse, on a ground of white crackled glaze stopping short of the base, is decorated with a rough pattern of radiating shapes in brown and blue.

Diameter, 17 $\frac{3}{4}$ inches.

210—DEEP PLATE

37.50 Tartar. Bokharan faience of the Seventeenth Century. Covered with a white vitreous glaze and decorated overglaze with blue, brown and green enamels. The centre is occupied with a pattern of blossoms of asters and peonies and foliage, the border with a meander pattern in white reserve on

a blue ground. The reverse is covered with the white glaze stopping short of the base and decorated with a roughly drawn pattern in brown and green.

Diameter, 15 $\frac{5}{8}$ inches.

KASCHAN AND DIARBEEKIR FAÏENCES OF THE SEVENTEENTH CENTURY

211—EWER WITH HANDLE

22.50
Persian. Kaschan faïence of the Seventeenth Century. Bottle shape, with cylindrical neck, long spout and round curved handle. Covered with a turquoise-blue glaze stopping short of the base and decorated overglaze in black with a pattern of floral sprays and patched line work.

Height, 6 $\frac{7}{8}$ inches.

212—VASE

37.50
Kurdistan. Diarbekir faïence of the Seventeenth Century. Globular form, with tall cylindrical neck. Covered entirely with a fine turquoise-blue crackled glaze running over the base in drops.

Height, 9 $\frac{3}{4}$ inches.

213—VASE

30.00
Persian. Kaschan faïence of the Seventeenth Century. Globular-shaped, with cylindrical neck. Covered with a white vitreous glaze stopping short of the base in heavy drops and decorated in black and blue. Around the body is a pattern of quatrefoiled panels with centre rosettes in blue and green, outlined in black and divided by sprays of conventional foliage. Around the upper part at the junction of the rim with the body a pattern of large leaves in white reserve on a blue ground.

Height, 8 $\frac{1}{2}$ inches.

214—VASE

30.00
Persian. Kaschan faïence of the Seventeenth Century. Gallipot shape. Covered with a fine turquoise-blue glaze with an overglaze pattern in black line of birds, rosettes and conventionalized flowers.

Height, 7 $\frac{1}{2}$ inches.

215—VASE

Persian. Kaschan faïence of the Seventeenth Century. Oviform shape, with lipped rim. Covered with an ivory-white glaze with an overglaze decoration in blue of conventionalized fruit trees and bird forms. A broad band of trefoil pattern in reserve on a blue ground below the rim.

Height, 11¼ inches.

216—VASE WITH HANDLES

Persian. Kaschan faïence of the Sixteenth Century. Bulbous body with high flaring neck, one large flat handle and three small loop handles. Covered with a thick vitreous glaze stopping short of the base and decorated overglaze in black, blue and green, with a pattern of large blossoms, buds and leaves.

Height, 11¼ inches.

217—VASE

Persian. Kaschan faïence of the Sixteenth Century. Oviform shape, with high neck. Covered with a thick vitreous ivory-white glaze stopping short of the base and decorated overglaze in blue, with a Pavilion having a branched and foliated tree on either side, and with a rectangular panel having a roughly drawn bust portrait of a man in full face. Around the rim a border of arched panels filled with a medallion ornamentation.

Height, 11 inches.

218—VASE

Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped, with cylindrical neck. Covered with a clouded brown and white vitreous glaze decorated in dark brown lines. Around the body is a chequered pattern of waved lines, the diamond-shaped spaces filled with roughly drawn quatrefoils. There is a border of a similar pattern at the junction of the rim with the body.

Height, 10 inches.

219—VASE

Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped, with cylindrical neck. Covered with a yellowish clouded glaze decorated overglaze in blue and black. Around the body is a pattern of curved lines in

black, forming heart-shaped panels and occupied by quatrefoiled rosettes of light blue enamel. Around the neck is a pattern of leaf forms in blue with black lines.

Height, 10 inches.

220—BOWL

35.00
Persian. Kaschan faïence of the Sixteenth Century. Straight sides, inclined outward. Covered with a fine turquoise-blue glaze stopping short of the base, with an overglaze decoration in black. In the centre is a pattern of radiating panels filled with a roughly drawn looped pattern. The sides of the interior are ornamented with a pattern of vertical arched panels filled with simple leaf forms. The exterior is decorated with similar panels and a border of a crossed pattern. Has been slightly repaired.

Height, 4½ inches; diameter, 10¼ inches.

221—SHERBERT BOTTLE

55.00
Kurdistan. Diarbekir faïence of the Sixteenth Century. Pear-shaped. Covered with a fine white glaze and decorated overglaze in rich blue, with a scrolled pattern of peony blossoms and leaves, having below a panelled border and above a border of trefoiled mauresque character. Mounted with a rim, spout and lid of brass having a repoussé pattern.

Height, 16 inches.

222—VASE

45.00
Persian. Kaschan faïence of the Seventeenth Century. Elongated pear-shaped body. Covered with a brownish crackled vitreous glaze. Decorated overglaze in indigo-blue and brown lines. Around the body are disks outlined in brown and overlapping so as to form a pattern of intrications. In the centre of each is an eight-rayed figure dotted with blue. Around the rim runs a chequered pattern of brown lines with blue quatrefoils at the intersections.

Height, 13 inches.

223—VASE WITH HANDLES

45.00
Persian. Kaschan faïence of the Sixteenth Century. Oviform shape, with bulbous neck and four handles (one missing). Covered with a white vitre-

ous glaze stopping short of the bottom and decorated, overglaze, in black, blue and green, with a pattern, around the body, of a three blossomed flower arranged in quatrefoiled panels and in the spaces between. The neck and upper part of body have a pattern of the same blossoms arranged in pairs.

Height, 16 $\frac{1}{2}$ inches.

224—VASE

22.50 Persian. Kaschan faïence of the Seventeenth Century. Pear-shaped body. Covered with a clouded brownish crackled vitreous glaze, decorated in blue enamels. The body has a pattern of three stemmed floral forms of blue dots, and around the upper portion at its junction with the rim a band of scroll pattern in blue dots. The rim is solid blue.

Height, 9 $\frac{1}{2}$ inches.

225—LARGE VASE

52.50 Persian. Kaschan faïence of the Sixteenth Century. Oviform shape. Covered with a white glaze unevenly distributed, having an overglaze decoration of landscape subjects and pagodas roughly outlined in black and filled in with a work of a lighter tone of greenish black. The strong Chinese influence displayed in the decoration is noticeable.

Height, 15 $\frac{3}{4}$ inches.

226—LARGE VASE WITH HANDLES

65.00 Kurdistan. Diarbekir faïence of the Seventeenth Century. Club-shaped, with two flat curved handles. Covered with a fine turquoise-blue glaze, stopping slightly short of the base. One handle restored.

Height, 26 inches.

227—VASE

45.00 Kurdistan. Diarbekir faïence of the Seventeenth Century. Oviform shape, with tipped rim. Decorated in a single firing with a double glazing, the under coat of bluish-white and the outer coat of cobalt blue applied so as to present a mottled effect. The Chinese influence is apparent.

Height, 8 $\frac{5}{8}$ inches.

RHODIAN FAÏENCE OF THE SIXTEENTH CENTURY

228—CIRCULAR PLATE

Saracenic. Rhodian faïence of the Sixteenth Century, with polychromatic decoration. The centre is occupied with a design of tulips and peonies in red and blue enamels and of serrated leaves in green enamels. The border is of reserved panels with green leaf forms divided by a pattern of spirals on a blue ground. The reverse is decorated with spirals and scrolls in blue and brown arranged symmetrically.

Illustrated

Diameter, 10 1/4 inches.

229—PLATE

Saracenic. Rhodian faïence of the Sixteenth Century. Covered with a fine white glaze with polychromatic overglaze decorations in enamels. The centre is occupied with a palmette-shaped medallion having a blue ground, with a floral design in reserves of white and green and red enamels. This is surrounded by a border of green imbrications with flowers in white reserve. The rim is decorated with a border, black and blue spirals on the white ground. The reverse has a pattern of blue and green fleurettes arranged symmetrically.

Illustrated

Diameter, 11 3/8 inches.

230—PLATE

Saracenic. Rhodian faïence of the Sixteenth Century. Covered with a fine white glaze with polychromatic decorations, overglaze, in enamels. The centre is occupied by a palmette-shaped medallion with flowers in white reserve and red enamel on a green ground. This is surrounded by two lancet-shaped serrated leaves in green springing from a common base and by two sprays of corn-flower in blue. The rim is decorated with a border of black spirals on a dark blue ground. The reverse has a pattern of spirals and fleurettes of blue and green outlined in black and arranged symmetrically.

Illustrated

Diameter, 11 3/4 inches.

231—PLATE

Saracenic. Rhodian faïence of the Sixteenth Century. Covered with a fine white crackle glaze and decorated overglaze with enamel colors of red, green

and black. The centre is occupied with a palmette of red and green and floral branch motives with cinquefoil flowers in white reserve with red centres springing from lancet-shaped leaves. The border is decorated with an imbricated trefoil pattern in white reserve on a blue ground with centres of red enamel.

Illustrated

Diameter, 11¼ inches.

232—PLATE

190.70
Saracenic. Rhodian faïence of the Sixteenth Century. Covered with a fine white vitreous crackle glaze and decorated in the centre in enamel colors with a pattern of two double curved palm leaves outlined in black and reserved in white on a ground of a green imbricated pattern, enclosing a large palmette of white reserve with a red centre, also on a ground of green imbrications. The rim is decorated with a pattern of blue and black spirals on reserves of white. The reverse has a pattern of blue and green fleurettes arranged symmetrically.

Illustrated

Diameter, 11¾ inches.

CAUCASIAN FAÏENCE OF THE SIXTEENTH CENTURY

233—DEEP PLATE

22.50
Caucasian. Daghestan faïence of the Sixteenth Century. Covered with a fine ivory-white crackled glaze. Decorated in the centre with a medallion portrait of a man with a flat cap, shown in full face painted in dark green overglaze, within a circular border of blue and surrounded by sun-rays in yellow, outlined in green.

Diameter, 7¾ inches.

234—DEEP PLATE

22.50
Caucasian. Daghestan faïence of the Sixteenth Century. Covered with a fine ivory-white crackled glaze. Decorated in the centre with a medallion portrait of a man shown in full face painted overglaze in olive-green, within a circular border of dark blue and surrounded by sun rays of alternate green, brown and yellow outlined in green.

Diameter, 8 inches.

235—BOWL

22.50
Caucasian. Koubatcha faïence of the Sixteenth Century. The centre is occupied with a pattern of three flowers in blue and yellow with green leaves. The border is an imbricated pattern of brown lines with yellow touches on a ground of blue.

Height, 4 inches; diameter, 7½ inches.

236—DEEP PLATE

45.00
Caucasian. Daghestan faïence of the Seventeenth Century. Covered with a fine white crackled glaze. Decorated in a pattern of deep translucent blue overglaze. In the centre is a hare crouching beneath a flowering shrub, and surrounded by a deep border of floral medallions and floral scrolls. The outer rim is decorated with spirals on a ground of diagonal lines. The reverse is decorated with a scrolled meander pattern.

Diameter, 13½ inches.

237—DEEP PLATE

120.00
Caucasian. Koubatcha faïence of the Sixteenth Century. The centre is occupied, on a white ground, with a pattern in light and dark blue of birds and scrolls arranged zig-zag fashion and based on a Chinese motive. The border is in blue and the edge is scalloped.

Diameter, 13¾ inches.

238—BOTTLE

95.00
Caucasian. Daghestan faïence of the Sixteenth Century. Square shape, with short cylindrical neck. Decorated on a ground of pure white glaze on two sides with an elaborate pattern in brown and blue enamels of warriors on horseback, surrounded by floral motives and on two sides by a design of palm leaves symmetrically disposed. In perfect condition.

Height, 10¼ inches.

239—PLATE

310.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with a fine white vitreous glaze stopping short of the base, with a polychromatic overglaze decoration in enamels. The centre is occupied with a pattern of four conventionalized flowers with blue centres and yellow leaves, four cin-



246



245

quefoiled flowers and four groups of green leaves. The rim is decorated with a ground of green imbrications on blue, a quatrefoiled pattern of white reserve on dark blue and six panels of white reserve.

Illustrated

Diameter, 13 inches.

240—PLATE

230.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with a vitreous gray glaze stopping short of the base and decorated in white, red and blue enamels. The centre is occupied with a mauresque pattern of rosettes and conventional leaf forms in red, blue and white with a border of arabesques in white and blue. The scalloped rim is decorated with a chequered pattern in red, blue and white. The reverse has a scroll border in white. From the Homberg Collection Sale. 1908.

Illustrated

Diameter, 13 inches.

241—PLATE

300.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Covered with a vitreous ivory-blue crackle glaze with polychromatic overglaze decorations in enamels. The centre is occupied with a large conventional floral medallion surrounded by a border of conventionalized floral design in a reserve of light blue on a black ground. The rim is decorated with a diamond pattern in reserves of light blue. Reverse is decorated with a scroll pattern in blue. Rim slightly restored.

Illustrated

Diameter, 13 inches.

242—DEEP PLATE

690.00
Caucasian. Koubatcha faïence of the Sixteenth Century. Circular form. Covered with a fine yellow crackled glaze. The centre is decorated overglaze with a pattern of flowers and lancet-shaped serrated leaves in a trefoil arrangement in dark blue, green, black and brown colors and red and white enamels. The border is decorated with an imbricated pattern outlined in black and filled in with white enamel. The only decoration on the reverse consists of two lines of black. From the Homberg Collection Sale. 1908.

Illustrated

Diameter, 14 inches.

243—BOWL

Caucasian. Koubatcha faience of the Sixteenth Century. Straight sides inclined outward. Entirely covered with a vitreous ivory-white cracked glaze. In the centre of the interior is a decoration painted in dark brown overglaze of a flowery shrub on the branches of which perches a nightingale with open beak. This decoration is encircled by a border of simple lines and a border of double lines encircle the inside edge of the rim. The exterior is treated with a very individual and unusual form of decoration. This consists of four diamond-shaped medallion-like figures formed of four double scrolls enclosing a diamond-shaped figure with four star-like ornaments at the points. These medallions are separated by a triple branched ornament of flowers and foliage rising from a disk-like base. All the ornamentation is in relief and in the glaze of the body, touched here and there with spots of blue enamel glaze, the background being formed by a black secondary glaze throwing the design into very strong and effective relief.

Illustrated Height, 4 inches; diameter, 10½ inches.

FAÏENCE TILES OF THE FOURTEENTH TO THE SIXTEENTH CENTURY

244—PANEL OF TILES

Persian. Sultanabad faience of the Fourteenth Century. Of the characteristic "Star and Cross" shapes which fit together so as to form a continuous pattern. The stars are six-pointed, covered with a fine ivory-white glaze and decorated with a pattern in relief of primular blossoms and leaves arranged in a conventional pattern. The pattern is in white reserve on a black overglaze painted ground. The crosses have pointed arms of equal length and are covered with a fine turquoise-blue glaze. The panel consists of six stars, two complete crosses, six half crosses and four quarter crosses, sixteen in all.

Height star tiles, 7½ inches; height cross tiles, 7¾ inches.

245—FRAMED PANEL OF TILES

Caucasian-Koubatcha faience of the Sixteenth Century. Panel consists of nine square tiles of two different patterns. Each tile is surrounded by a

border of an eight-pointed figure in a red line with lancet-shaped leaves in blue filling the outer interstices. When placed in position these borders form a pattern of cross-shaped figures with blue centres outlined in red and with red circles at the intersections. Within these borders each tile has the portrait of a female holding a spray of flowers in her hand. In one case she is represented at three-quarter length in a red and blue costume and facing to the right. In the other she is shown in bust length only in a blue robe with a voluminous turban and facing to the left.

Illustrated

Size (of each tile), 7½ inches.

246—FRAMED PANEL OF TILES

275.00
 Syrian. Damascus faience of the Fourteenth Century. Panel consists of four large square tiles surrounded by a border consisting of four square and eight oblong tiles. The centre tiles are covered with a white glaze, decorated with a pattern painted overglaze in blue, green and brown enamel of a double curved band of rosettes in reserve on a blue ground; frames, branches of hyacinths, carnations and tulips, and a central conventional floral motive in blue with a green centre. The border is of double pointed leaf forms in reserve on a blue ground, arranged so as to form triangular panels enclosing a figure of a three-lobed flower form in white reserve. There is an outer narrow border of a "counter-change" pattern in green on a white ground.

Illustrated

Size of panel, 39 inches by 39 inches.

PERSIAN AND MESOPOTAMIAN FAÏENCE OF THE EIGHTH TO THE FOURTEENTH CENTURY

247—EWER WITH HANDLE

60.00
 Persian. Sultanabad faience of the Fourteenth Century. Globular form, with cylindrical neck and round handle of rectangular form. Covered inside and out with a fine turquoise-blue crackled glaze, stopping short of the base and decorated overglaze with a pattern in black line of scrolled medallions around the body and smaller medallions around the neck.

Height, 6¼ inches.

248—EWER WITH HANDLE

Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped, cylindrical neck, spout-shaped lip and flat handle. Decorated with a coating of thick peacock-blue glaze and with an overglaze ornamentation of a pattern in black. Almost entirely covered with a silvery iridescence. In perfect condition.

Height, $7\frac{1}{2}$ inches.

249—BOWL

Persian. Sultanabad lustreless faïence of the Fourteenth Century. Ground of vitreous turquoise-blue glazing. The interior is coated with a very heavy dark blue glazing with a pattern of five lines of reserve turquoise-blue. This secondary glazing is carried over the edge and in some places has been allowed with evident intention to run down the exterior in heavy *gouttes*. The exterior is of the plain turquoise glaze.

Height, $3\frac{3}{4}$ inches; diameter, $8\frac{3}{4}$ inches.

250—VASE

Mesopotamian. Rakka faïence of the Twelfth Century. Amphora-shaped, without handles. Decorated with a peacock-blue thick glaze stopping short of the base. Largely iridescent. Lip of neck slightly broken.

Height, $6\frac{3}{4}$ inches.

251—BOWL

Persian. Sultanabad lusted faïence of the Fourteenth Century. Covered with a fine white vitreous glaze, with an overglaze decoration of yellow and dark blue showing metallic reflections. The centre of the interior is occupied with an ornamentation of a quatrefoil design of interlacements in blue on a ground of yellow with conventional leaf designs in reserves of white. Around the interior rim is a border of meander pattern on a ground of white reserves. The exterior is decorated with an inscription of cursive characters in blue and a pattern of scrolled lines in yellow. Has been broken and mended, but not restored.

Height, $3\frac{3}{4}$ inches; diameter, $6\frac{3}{4}$ inches.



229



231



228



232



220

252—DEEP PLATE

130.00
Persian. Sultanabad faïence of the Fourteenth Century. Decorated on a cream-colored ground with a central floral rosette in dark blue, green and brown surrounded by sprays of foliage in green and brown, and quatrefoil medallions in dark blue. A foliated border of green and blue lines and a scalloped border of blue, green and brown around the outer rim. Reverse decorated with medallions and leaf forms arranged symmetrically. Slightly iridescent.

Diameter 8½ inches.

253—COUPE

145.00
Persian. Sultanabad faïence of the Fourteenth Century. Straight flaring sides. Decorated on a ground of thick white glaze in the centre with a spotted deer in reserve surrounded by leaf forms of green on a rich blue ground; the sides with a pattern of leaf forms and scrolls arranged in vertical panels. The reverse is decorated with dashes of dark blue and black dots with lines of black. Partially covered with silvery iridescence. Rim slightly broken.

Illustrated

Diameter, 5¾ inches.

254—BOWL

110.00
Persian. Ray or Rhages lustreless faïence of the Eleventh Century. Coupe-shaped, with straight sides. Covered with a turquoise-blue glaze decorated overglaze with colored enamels. The centre is occupied with a medallion pattern of red, white and gold soft enamels. Around the inner rim runs a band of panelled decoration formed of lines and filled with a scroll pattern of red, white and gold enamels. Around the outer rim runs a band of inscription of cursive characters in red enamels. Rim slightly restored.

Height, 3¼ inches; diameter, 4¾ inches.

255—VASE WITH HANDLES

150.00
Mesopotamian. Rakka faïence of the Twelfth Century. Globular body with cylindrical neck and four handles. Decorated with a thick turquoise-blue glazing running in drops at the base, and with an inscription of cursive characters in black around the neck and body. Largely covered with a fine silvery iridescence. Two handles and part of neck restored.

Illustrated

Height, 8 inches.



256—VASE WITH HANDLES

Mesopotamian. Rakka faïence of the Twelfth Century. Pear-shaped body, with wide cylindrical neck and four flat looped handles. Covered with a fine turquoise-blue glaze stopping short of the foot in large drops, and decorated in black. Around the body are traces of a panelled pattern formed by black lines. Around the rim runs an inscription in Cufic characters of black. Nearly entirely coated with an unusually fine silvery patina of an iridescent character. Handles restored.

Illustrated

Height, 9 $\frac{1}{4}$ inches.

257—INKSTAND

Mesopotamian. Rakka faïence of the Thirteenth Century. Oblong shape covered with a thick vitreous turquoise-blue glaze and decorated in relief with a conventional interlaced pattern. The centre panels of the longer sides are pierced in the form of a turned balustrading and the ends have centre panels of a pierced chequer pattern. The inkstand has four cylindrical feet and the top has two circular depressions to receive the vessels containing ink or color. Almost entirely covered with a superb silvery iridescent patina. One foot slightly restored.

Illustrated

Height, 9 inches; width, 6 $\frac{1}{4}$ inches; length, 13 $\frac{3}{4}$ inches.

258—BOWL

70.00
Mesopotamian. Rakka faïence of the Twelfth Century. Curved flaring sides and flat rim. Covered with a thick vitreous turquoise-blue glaze stopping short of the base and decorated with a scrolled and floral pattern in black. Partially coated with a silvery iridescent patina.

Height, $3\frac{1}{4}$ inches; diameter, $10\frac{1}{4}$ inches.

259—SMALL MOSQUE LAMP

210.00
Mesopotamian. Rakka faïence of the Twelfth Century. Of the conventional lamp form with globular body and flaring neck. Covered with a thick vitreous glaze of turquoise-blue stopping short of the base and running into heavy drops. The body of the lamp is fluted, having in relief a reticulated pattern *à demi jour*, and three projecting loops to which the chains or cords for hanging purposes were attached. The entire surface is coated with a silvery iridescent patina.

Height, 6 inches.

260—DISH

210.00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Covered with a fine white vitreous glaze and decorated in enamel colors overglaze. The centre is occupied with a pattern of six-pointed stars in white reserve on a brown ground, with palm-leaf forms in white reserve. The rim is decorated with a panel of inscriptions of cursive characters in brown alternating with panels of a scroll pattern and dots, between two bands of plain blue. The outer rim has a band of roughly drawn scroll ornamentation in brown. Slight restoration to rim.

Height, $2\frac{1}{6}$ inches; diameter, $8\frac{1}{2}$ inches.

261—BOWL

110.00
Persian. Sultanabad faïence of the Fourteenth Century. Curved sides. The interior is decorated on a ground of turquoise vitreous glaze with a design of conventionalized fish and palm leaves with floriated scrolls. The exterior is divided into four panels by upright stems spreading into leaf forms. In each panel is a flower-shaped medallion in black.

Height, $3\frac{1}{2}$ inches; diameter, $8\frac{1}{4}$ inches.

262—VASE

Mesopotamian. Rakka faience of the Twelfth Century. Pear-shaped, with flaring rim. Decorated with a coating of turquoise-blue glaze. Nearly entirely coated with a fine silvery iridescence.

Illustrated

Height, 7 inches.

263—VASE

Mesopotamian. Rakka faience of the Twelfth Century. Pear-shaped body with flutings, flaring neck with scalloped rim. Decorated with a very fine plain turquoise-blue glaze stopping short of the base and without other ornamentation. Largely covered with a fine silvery iridescence. In perfect condition.

Illustrated

Height, 8 $\frac{1}{4}$ inches.

264—VASE OR BOTTLE

Persian. Sultanabad faience of the Fourteenth Century. Pear-shaped body with long cylindrical, slightly bulbous neck. Covered with a dense peacock-blue glaze with decorations of gold and of red and white enamels. The upper part of the body is decorated with a pattern of arabesque designs and with bands of gold and white scrolls with dots of red and horizontal lines of red. The lower portion has a fluted pattern of white lines. Neck slightly restored.

Illustrated

Height, 11 $\frac{3}{4}$ inches.

265—SEPULCHRAL MODEL

Mesopotamian. Rakka faience of the Twelfth Century. Oblong shaped, with sides pierced with a pattern of lions and other animals. The interior is occupied by eight figures of men and women ranged around a circular table on which is displayed fruit, and which is flanked by two wine flasks. The whole is covered with a thick vitreous turquoise-blue glaze. Largely coated with a silvery iridescent patina.

Height, 2 inches; length, 6 inches; width, 4 inches.

266—BOWL

Persian. Sultanabad lusted faience of the Twelfth Century. On a ground of bright yellowish glaze is an inscription around the inner edge of cursive



242



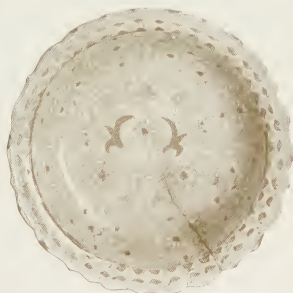
241



243



239



240

characters in blue, with a design of a scroll pattern and palm leaves in yellow. The exterior is treated with a design in panels of roughly drawn scrolls. Cracked and repaired, but not restored.

Illustrated Height, $3\frac{1}{8}$ inches; diameter, $6\frac{1}{8}$ inches.

267—BOWL

150.00 Persian. Sultanabad lustreless faience of the Fourteenth Century. On a ground of blue vitreous glazing is a design in gold, white, red and black enamels of four triangular-lobed figures filled with a pattern of spirals and disks with curved rays. The exterior is painted with white lines in a fluted effect. Slightly restored.

Illustrated Height, $3\frac{1}{8}$ inches; diameter, $6\frac{1}{8}$ inches.

268—TABOURET

400.00 Mesopotamian. Rakka faience of the Twelfth Century. Hexagonal shape standing on cylindrical feet, with flat top. Covered with a turquoise-blue glaze decorated with patterns in relief and pierced. The sides decorated with two bands of inscriptions, the upper one of Cufic the lower one of cursive characters. Between these are panels with a relief and pierced design of a honeycomb pattern. Ogee-shaped brackets starting from the feet support the sides. The top is ornamented with a relief and pierced design of six-pointed stars and honeycomb pattern and there are two projecting handles shaped as birds. Coated with a silvery patina of an iridescent character. Has been restored.

Height, 16 inches.

269—VASE

170.00 Persian. Sultanabad lustred faience of the Fourteenth Century. Albarello shaped, with incurved sides and wide mouth. Covered with a vitreous glaze of turquoise-blue, stopping short of the base with a simple decoration of plain horizontal bands in black.

Illustrated

Height, $9\frac{1}{2}$ inches.


270—VASE

200.00 Mesopotamian. Rakka faience of the Twelfth Century. Albarello-shaped and hexagonal with incurved sides and cylindrical rim and base. Covered

with a vitreous turquoise-blue glaze stopping short of the base and running into heavy drops. Decorated with an overglaze ornamentation in black. Coated with an exceedingly fine silvery iridescent patina. Rim slightly restored.

Height, 9¾ inches.


271—VASE

 Mesopotamian. Rakka lustred faïence of the Ninth Century. Melon-shaped. A beautiful vase of very unusual form. Decorated in brown on a ground of greenish vitreous glaze, with conventional *fleur-de-lis*-like forms symmetrically arranged and with vertical lines of brown between the flutings. Slightly restored.

Illustrated


Height, 7¾ inches.

272—VASE AND COVER

 Mesopotamian. Rakka faïence of the Ninth Century. Goblet-shaped, with dome-shaped cover. Decorated on a ground of thick vitreous green glaze, with inscriptions of cursive characters in brown and blue overglazes. Shows a marked iridescence. Finial of cover restored.


Height, 6½ inches.

273—MOSQUE TILE

 Persian. Ray or Rhages faïence of the Eleventh Century. Coated entirely with an exceedingly fine stanniferous glaze of turquoise-blue with decorations in relief, outlined in brown and gilded. A broad border with conventional Saracenic flower forms in high relief with a band of Cufic inscriptions occupies the lower portion. Above is a border of six-pointed stars in brown, outlined and gilded. Below a border of interlaced pattern in brown outline and gilded. In the centre are two conventional interlaced leaf forms in brown outline and gilded.

Size, 13¾ inches square.

274—EWER

 Mesopotamian. Rakka faïence of the Ninth Century. With handle and spout. Ground of blue vitreous glaze decorated in brown and dark blue. Inscription of cursive characters in brown, "Prosperity and glory are to be





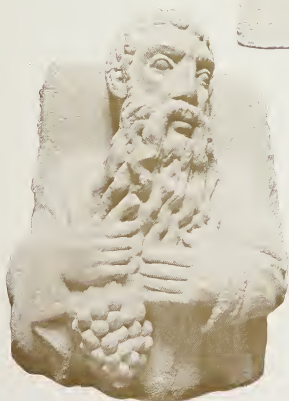
281



282



280



283



284

preferred." Body divided into panels by lines of dark blue with a dark blue medallion in the centre of each. End of spout missing. Otherwise intact.

Height, 7 inches.

275—BOWL WITH COVER

400.00
Mesopotamian. Rakka lustred faïence of the Twelfth Century. Dome-shaped with cover ending in a double spherical finial. Covered with a vitreous turquoise-blue glaze stopping short of the base and decorated in black. A pattern around the body of four trefoil arched panels formed by black lines having in the centre of each a conventional lamp form and with the soffit filled in by a pattern in black. Nearly entirely coated with a fine silvery iridescent patina.

Illustrated

Height (with cover), 7 inches.

276—BOWL

280.00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Straight sides. a medallion of bold ornamentation in brown with reserves of the greenish vitreous glaze and divided into four panels of unequal size by lines of blue. In the two larger panels are ornaments of palm-leaf form, in the two smaller are inscriptions in Cufic characters. In the centre of the bottom is a medallion of bold ornamentation in brown with reserves of the greenish glaze. The exterior is decorated with a band of double spiral pattern and with Cufic inscriptions in brown. One slight restoration.

Illustrated *Height, 6¼ inches; diameter, 9¼ inches.*

277—BOWL

350.00
Persian. Ray or Rhages faïence of the Eleventh Century. Covered with a fine grayish-white glaze and decorated overglaze in blue, brown and black enamels. The centre is occupied with two seated figures very conventionally drawn on either side of a conventional "Tree of Life." Above them are two birds and on either side a branch of the characteristic Rhages treatment of foliage and blossoms. Around this centre medallion is a narrow diamond border of blue lines with brown dots and a broad border of dogs and other animals in light and dark blue and brown outline, with conventional curved

branches of foliage and blossoms. Around the inner rim runs a band of Cufic inscription in dark blue, with light blue leaf forms. Around the reverse of the rim runs a band of cursive inscription. Partly restored.

Illustrated Height, $3\frac{1}{4}$ inches; diameter, $8\frac{1}{2}$ inches.

278—VASE

475.00
Mesopotamian. Rakka faience of the Ninth Century. Pear-shaped. Covered with a thick vitreous deep blue glaze, stopping short of the bottom in heavy drops and decorated with a pattern in relief. The bold decoration is of scrolled conventional floral forms with an inscription in Cufic characters. Coated over the greater part of the surface with a very fine silvery iridescent patina forming an admirable contrast with the translucent blue of the glaze. Rim restored.

Height, 15 inches.

279—VASE WITH HANDLE

650.00
Babylonian faience of the Eighth Century. Hydra-shaped, with three small loop handles. Made of reddish baked earthenware, body covered with a deep variegated turquoise-like glaze stopping short of the base and decorated with an ornamentation in relief, consisting of four semi-circular panels on the upper portion filled with a pattern of four volutes starting from a central stem which ends in a floral form of beads and carved lines. Around this main pattern is a band of beaded rosette forms.

Illustrated

Height, 25 inches.

PALMYRENE SCULPTURES OF THE SECOND CENTURY, A.D.

280—SCULPTURED BUST

100.00
Palmyrene. About the Second Century, A.D. Bust, sculptured in a hard limestone, of a beardless young man, apparently a portrait. With incised inscription in Greek characters along the lower front part of the base. This, as well as the succeeding four lots (Nos. 281 to 284) was exhumed from the ruins of Palmyra (known to the native as Tadmor), some 150 miles northeast of Damascus in an oasis of the desert separating Syria from Iran.



This bust is very evidently a copy of a good Greek original and was made by a Palmyrene artist, probably during the Roman occupation under Hadrian at the beginning of the Second Century, A.D.

Illustrated

Height, 25 inches.

281—SCULPTURED FIGURE

90.00 Palmyrene, about the Second Century, A.D. Represents a half length figure of a bearded man, evidently a poet, his left hand clasping a roll of manuscript, his right hand raised to support the chin in an attitude of meditation. A very close copy of some good late Greek original. At the back are the usual traces of an inscription.

Illustrated

Height, 26 inches.

282—SCULPTURED FIGURE

60.00 Palmyrene, about the Second Century, A.D. Portion of a figure which originally formed part of the architectural embellishment of a building. It represents a youth or woman with long curling hair falling over the shoulders and costumed in a peplum-like cloak, fastened over the right shoulder with a round metal clasp and carved into the semblance of a conventionalized lion's head at the left shoulder. Traces of an inscription on the flat background above the shoulders.

Illustrated

Height, 21 inches.

NOTE.—Though bearing the typical attribute of Hercules, the lion's skin, this figure seems too youthful to be that of the legendary hero. Possibly it represents Queen Omphale of the neighboring Lydia, who on antique gems is frequently represented as carrying the lion's skin and also the club of her lover Hercules.

283—SCULPTURED FIGURE

50.00 Palmyrene, about the Second Century, A.D. Represents the upper portion of the figure of an aged man with a long beard and features of a strongly Semitic character. He clasps to his breast with the right hand a bunch of grapes, and is clothed in a gaberdine-sort of garment with full sleeves. Evidently the work of a Palmyrene artist and possibly a portrait.

Illustrated

Height, 25 inches.

284—SCULPTURED FIGURE

Palmyrene, about the Second Century, A.D. Portion of a figure sculptured in a hard limestone, originally part of a group in high relief decorating the façade of a building. It represents a Roman Legionary with armor resembling that of the soldiers on Trojan's columns. In front of him and at the level of his waist is the head of another figure, a woman, strongly Semitic in character, with an elaborate head-dress of curled hair arranged in rows. On the flat background above the Legionary's shoulders are traces of an incised inscription.

Illustrated

Height, 26 inches.

PERSIAN MINIATURES CHIEFLY FROM MANUSCRIPTS OF THE SIXTEENTH CENTURY

285—MINIATURE

Persian. Painted in outline with Indian ink, heightened with touches of transparent watercolor. Subject: A young girl and her royal lover are seated on a bank of flowers overshadowed by an almond tree in blossom on a branch of which sits a long-tailed bird. An attendant approaches them from the left, while the foreground is occupied with a group of three young girls—a dancer and two musicians—one of the latter playing on a long single pipe, the other on a tambourine. The effect of this very beautiful miniature is gained entirely by its skillful composition, the happy placing of the figures in the flowery landscape, and by the consummate grace and movement of the line. It carries with it a curious suggestion of the art of Thirteenth Century Italy. Sixteenth Century.

Height, 7 $\frac{3}{4}$ inches; width, 4 $\frac{1}{4}$ inches.

286—MINIATURE

Persian. Painted in gold and colors. From the same manuscript as the preceding (No. 285). Subject: Men in a Turkish bath, with the various operations of the bath realistically shown. Framed. From manuscript dated 942 A.H. (1535 A.D.)

Height, 10 $\frac{3}{4}$ inches; width, 5 $\frac{1}{2}$ inches.



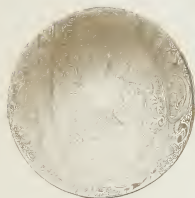
263



275



262



266



264



263



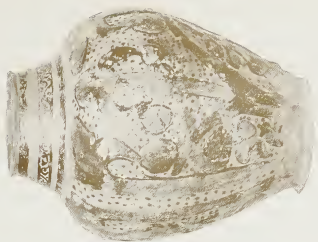
279



271



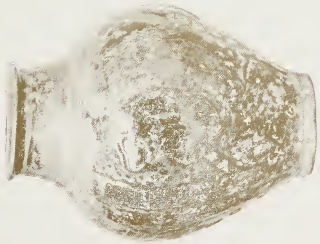
269



214.



218.



218.

287—MINIATURE

Persian. Painted in gold and colors. From a manuscript. Subject: A battle piece with many figures in a rocky landscape. Calligraphic description in panels top and bottom. Framed. From manuscript dated 942 A.H. (1535 A.D.)

Height, 10¼ inches; width, 5½ inches.

288—DOUBLE MINIATURE

Persian. Painted in gold and colors. From the same manuscript as the preceding (No. 287). Subject: The miniature, though painted on two facing pages, consists of one subject only—A Royal Hunt. It is divided horizontally into three portions. A foreground of a green, flower-bedecked meadow, through which runs a streamlet, a background of an open desert dotted with cactus-like plant forms, and ending in conventionalized mountain forms and a golden sky against which green trees are silhouetted. Foreground and background are completely occupied with the figures of the Shah and his courtiers on horseback and armed with bows and arrows, following the game which consists of deer and hares, save in one instance where a cavalier attacks, with a gold handled mace, a fiercely snarling wild boar. Against the sky appear the heads of the spectators, who survey the scene with lively expressions of interest. Despite the almost formally decorative treatment, the character in the faces is cleverly differentiated, and the action of each figure admirably displayed. Each miniature is surrounded on three sides by an ornamental border which thus forms a complete bordering around the double page. This border consists of exquisitely illuminated mauresque forms in gold and colors. Of the school of, and attributed to, the famous miniaturist, Behzād. Framed. Manuscript date 895 A.H. (1489 A.D.)

Illustrated Height, 11¾ inches; width, 10½ inches.

289—MINIATURE

Persian. Painted in gold and colors. From a manuscript history of Shah Nameh. Subject: Foreground, a palace court yard with a prince killing a man who lies prostrate with his hands behind him. Background, a room in the palace with two ladies of the harem. Framed. From manuscript dated in the Sixteenth Century.

Height, 10½ inches; width, 5½ inches.

290—MINIATURE

Persian. Painted in gold and colors. From same manuscript as preceding (No. 289). Subject: From his throne, standing under an elaborate canopy in a tent formed of rich handings, the Shah has descended and is stabbing a prostrate foe. Warriors and courtiers stand around him and in the rocky landscape which forms the background. Framed. From manuscript dated in the Sixteenth Century.

Height, 10¼ inches; width, 6¼ inches.

291—MINIATURE

Persian. Painted in gold and colors. From a manuscript. Subject: A Shah seated in a kiosk placed in the palace garden, with flowering trees in the background, is approached by two attendants, one of whom tenders him a bowl of water with one hand, while in the other he holds a perfume sprinkler. On the tiled space which surrounds the kiosk are placed golden bowls of fruit and confections. In the foreground is the usual highly conventionalized treatment of a fountain and stream of water. Signed and dated A.H. 1487.

Illustrated Height, 9½ inches; width, 5½ inches.

NOTE.—This miniature and the following were evidently intended to form a double page of the book, for they are surrounded on three sides only with an elaborate illuminated border in gold and colors of a mauresque design surrounded by an outer border simulating blue and white tiling. They represent the very climax of the notable Fifteenth Century school of Persian miniaturists and are attributed with excellent reason to the head of that school, the celebrated Behzâd.

292—MINIATURE

Persian. Painted in gold and color from the same manuscript as preceding, (No. 291). Subject: Under a tree among some rocks which rise from a flowery meadow a poet sits and plays on a lute-like instrument to the accompaniment of a younger man who plays a species of tambourine. Another man in a red robe stands on the edge of a brook which runs through the meadow and occupies the foreground. In the background, silhouetted



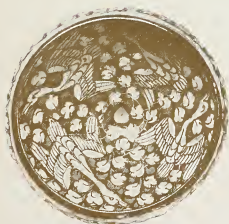
*320



*319



*276



*218



*267



against the sky of flat gold, stands an attendant with a horse having a yellow saddle cloth. In the school of Behzâd. Signed and dated A.H. 893. (1487 A.D.)

Illustrated Height, $9\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

293—MINIATURE

150.00
Persian. Painted in gold and colors. From the same manuscript as the two preceding (Nos. 291 and 292). Subject: A formal landscape is divided horizontally into two parts by the usual conventionalized fountain and streamlet. In the background under a conventional maple tree with red and blue leaves two men, one with a white beard, are holding a conversation. To the right a young girl plays on a tambourine. In the foreground on either side of an almond tree in blossom a master and his pupil read from manuscripts. The entire field is gilded and dotted with flowers and two tiny pools of water. Dated 893 A.H. (1487 A.D.)

Illustrated Height, 11 inches; width, $5\frac{1}{2}$ inches.

294—MINIATURE

150.00
Persian. Painted in gold and colors. From the same manuscript as the preceding (Nos. 291, 292 and 293). Subject: In a formal landscape, sitting on a Persian rug between two cypress trees, a Shah holds in his hand a fruit taken from a gold dish in front of him. On the left sits a young prince and on the right stands a minister who addresses the Shah. In the foreground is a group of four figures, one feeding a hawk which he carries upon his gauntleted wrist. The olive-green field, dotted with red flowers, ends with a conventional hilly treatment in the upper portion. Above it rises a golden sky with conventional cloud forms in blue and white. Dated 893 A.H. (1487 A.D.)

Illustrated Height, 11 inches; width, $5\frac{1}{2}$ inches.

295—MINIATURE

70.00
Persian. Painted in a fine brush line of Indian ink with light washes of color. Subject: An oriental dance. The two male dancers are accompanied by four musicians, while an old man keeps time by clapping his hands. Mounted with a contemporary border of arabesque pattern in gold and colors. Signed with the seal of "Ali Kali." Sixteenth Century.

Height, 4 inches; width, $6\frac{1}{4}$ inches.

296—MINIATURE

Persian. Painted in colors without gilding. Subject: A white bearded and white turbaned sheik seated under a tree and in front of a dove cot with two doves reads from a book to a younger man who sits before him. In the foreground a youth crouches at the edge of a pool of water. A deep blue sky fading to white on the horizon occupies the background. Mounted with a margin of arabesque pattern in gold. Signed "Abou el Hassan." Seventeenth Century.

Height, 7 inches; width, 4 inches.

297—MINIATURE

Indo-Persian. Painted in outline with washes of India ink heightened by touches of color and gold. Subject: A Queen is dressing after her bath in a streamlet which covered with waterfowl occupies the foreground. She sits on the rocky bank while two attendants hand her ointments and refreshments. In the middle distance an older woman with a mirror in her hand keeps guard over the crown and outer garments of the Queen. In the distance a prince on horseback with an armed attendant on foot carrying his purse pauses to watch the scene. The horse of the Queen occupies the lower right-hand corner. The delicacy and fineness of the draughtsmanship of this miniature are remarkable. It is mounted with a wide margin of gold flecked cream-colored paper. Sixteenth Century.

Height, 7 inches; width, 5½ inches.

298—MINIATURE

Persian. Painted in washes of bluish-black, heightened by colors and gold. Subject: A poet with his book of verses under his arm and his writing tablet and ink bottle in front of him sits under a flowering tree and listens to the song of the bul-bul. Conventional cloud forms and a hilly landscape in the background. A border of fine arabesque work in gold surrounds the miniature, which is mounted with a Sixteenth Century border of scroll designs with conventional birds in black on a yellow ground. Seventeenth Century.

Height, 5½ inches; width, 3¼ inches.



*322



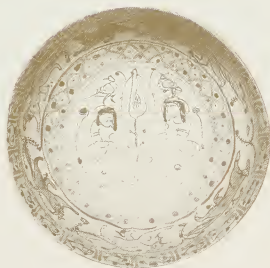
*321



*324



*323



327



299—MINIATURE

90.00 Persian. Painted with a wash of India ink. Subject: Two camels fighting. Mounted with a contemporary border of arabesque pattern in gold and colors. Signed "Hadji Kamtorin" (the Humble). Sixteenth Century.

Height, 4 inches; width, 5¼ inches.

300—MINIATURE

150.00 Persian. From a manuscript painted in gold and colors. Subject: In the tiled court yard of a palace a young man on his knees before a young woman seizes her by the hem of her red robe and tenders her a cup of wine from a porcelain jug which stands in front of him. In the background a conventional landscape with a cypress tree, almond tree in bloom and a blue sky. Mounted with a border of gold flecked paper and painted to simulate the grain of wood. Manuscript dated 838 A.H. (1434 A.D.) Made for Sultan Ali el Mahali.

Height, 4¾ inches; width, 2¼ inches.

301—PERSIAN MANUSCRIPT

220.00 Without title, containing a miscellaneous collection of those stories of Kings in which the Persians delighted. The authorship of these is uncertain. The manuscript is dated A.H. 925 (A.D. 1519) and is written in the Nastalik style of Persian script by Shah Kasim, as appears by the colophon. There are two columns to the page, with illuminated head-pieces to the sections and gold panels. Margins sprinkled with gold. There are two full-page miniatures very beautifully painted in gold and colors.

"A" A Persian Orpheus piping on the rocks to his flock of goats.

"B" The story of Farhad and the fair Shirin. The lovers are seated on a dais under a canopy and the King holds a cup he has just filled from a blue and white wine bottle to her lips. Landscape background.

It is interesting to find from the colophon that this book was written for Husain Khan of Syria, under whose direction the magnificent Shah Namah in this collection (No. 334) was written. Bound in lacquered board with a panel of floral decoration and arabesque border of the late Eighteenth Century.

Page size, 8¾ inches by 5¼ inches.

NOTE.—This, and all other Manuscripts in this Collection, has been submitted to Professor A. V. Williams Jackson of Columbia University, the leading authority in this country upon Oriental Literature and Languages. The descriptions, translations and attributions here offered have received his unqualified endorsement.

¶ Possessing in their Nastalik or cursive script a handwriting which for flexuous elegance is unrivalled, the Persians carried the art of manuscript to a point excelled by no other nation. The scribes who indicted the poems of Sa'di and Hafiz and the histories of the Shahs were hardly less esteemed than the poets and historians whose works gave them an opportunity to exercise their art. They were indeed held higher than either the miniaturists who painted the superb pictures which so often accompany these manuscripts, or the illuminators who surrounded the text with their wondrous arabesques of colors and of gold. To us, however, the chief interest of these laboriously indicted volumes lies not so much in the script, much as we may admire the facility of its curves and the perfection of its patterning, as in the illuminated chapter-headings and borders and the beauty of its miniature illustrations.

302—PERSIAN MANUSCRIPT

P. Dougherty

300. no
The Bustan (or "Fruit Garden") of Sa'di. Manuscript dated A.H. 921 (A.D. 1515), written by Abd ul Fakir Mahmud, son of Nizam ad Din, in the Nastalik style of Persian script—two columns to a page, bordered by gold and blue lines. There are three full-page miniatures, one of them double, in the Mongol-Persian style which are attributed to Djami.

"A" Double page miniature. The picture of a king having no reference to the text.

"B" The story of King Dura and his groom. The King, who had lost his way, met his own groom and not recognizing him prepared to shoot him, thinking him to be a robber. The groom protested, "Oh King, you expect me to know every horse among the thousand in your stables, yet you cannot recognize one of your own retinue."

"C" Hatam and the Assassin. The King of Yaman (Arabia) sent a man to kill Hatam, who, however, treated the would-be assassin so hospitably that the latter finally paid him homage.

A seal on the front page testifies that this manuscript was formerly owned by the Amir Nizam of Tabriz, Persia, who received it as a gift from Mirza Mustafa Khan Baha ul Mulk of Urumiah, Persia.

Bound in a cut, sunk and stamped leather binding of the Sixteenth Century. Lacquered and gilded, and with designs of trees, birds and animals in the panels.

Page size, $9\frac{1}{2}$ inches by $6\frac{3}{8}$ inches.

303—PERSIAN MANUSCRIPT

500 00 The Kuhat Sa'di Farsi, or complete works of Sa'di of Persia. Written and dated A.H. 919 (A.D. 1513) in the Nastalik style of Persian script, three columns to a page and with 23 folios of introduction preceding the Gulistan (or Rose Garden), and the other works of Sa'di. The calligraphy is of the most exquisitely elaborate character, the preface, for instance, being in panels of white reserve on a gold ground. The headings are in mauresque panels illuminated in gold and colors, and the columns are divided by vertical panels, also illuminated in gold and colors. There are four exquisite miniatures which have been attributed, with excellent reason, to the celebrated Behzâd.

"A" A crowded figure composition with jugglers performing, etc., having no reference to the text.

"B" A pardoned criminal thanks the King for the mercy shown to him.

"C" The King and his attendants taking their pleasure in a Persian garden.

"D" An early game of polo.

Bound in a cut, sunk and stamped leather binding with gilt arabesque ornamentations of the early Sixteenth Century. Sa'di (1184-1292) was one of Persia's two greatest poets. In addition to the Bustan and Gulistan, his works include the Diwan or collection of Lyrics, as well as a number of Elegies, Odes, Quatrains (Rubaiyat) and Moral Epigrams.

Page size, $9\frac{5}{8}$ inches by $5\frac{5}{8}$ inches.

304—PERSIAN MANUSCRIPT

425.00 The Makhzan al-Asrar (or Treasury of Mysteries), composed about A.D. 1165 by the Persian Romantic Poet Nizami (1140-1203). Written and

dated A.H. 956 (A.D. 1549), by an anonymous calligraphist, in the Persian style of script, with headings and title page illuminated in gold and colors. There are four columns to a page, enclosed in ornamental borders of red and blue, with arabesque panels illuminated in gold and colors. Wide margins sprinkled in gold. Five miniatures, two double pages and one single page, in gold and colors, in the school of Behzâd.

"A" (1) The King and his Court.

(2) Preparations for a Feast.

"B" King Anushirvan and the Owls. Riding one day King Anushirvan saw two owls sitting on a ruin and talking to each other. He sent his vizir to find out the subject of conversation. "They are arranging a marriage," said the vizir, "and the one insists on five ruined cities as the bride's. 'Easily done,' was the reply, 'if this bad administration continues I'll soon be able to give you a hundred ruined cities.'" The King at once set about reforming his government.

"C" (1) A scene in the Royal Garden.

(2) The King receiving Messenger.

Bound in lacquered boards with a scrolled floral pattern in gold of early Nineteenth Century manufacture.

Page size, 12 inches by 7¾ inches.

MISCELLANEOUS OBJECTS

305—CUSHION COVER

12.50
Damascus weave of the Seventeenth Century. Silk damask with cut velvet pile in red and green on a yellow background. In a chequered pattern forming squares with sexfoiled rosettes of alternating colors and with top and bottom panels of a conventional flower pot and flower pattern. An inner border of a six-pointed star pattern.

Length, 35 inches; width, 23 inches.

306—CUSHION COVER

12.50
Similar to preceding (No. 305).



307—CUSHION COVER

20.00
Damascus weave of the Seventeenth Century. Silk damask with cut velvet pile in red, green and blue on a yellow ground. In the centre an oval medallion of chequered pattern in red and green, surrounded by a field of red and green fleurettes arranged in a diaper pattern. Panels at top and bottom of conventional floral garlands. At the sides of the field a border of a scroll pattern in yellow between two stripes of blue fleurettes.

Length, 37 inches; width, 23 inches.

308—CUSHION COVER

Resembles the preceding (No. 307) with some slight differences in coloring.

309—CUSHION COVER

15.00
Damascus weave of the Seventeenth Century. Silk damask with cut velvet pile in red, green and blue. The field is occupied with an arabesque pattern in red of flowers and leaves springing from a central rosette. Top and bottom panels of a flower and scroll pattern in red. At the sides a border of conventional foliage in blue on a yellow ground between two stripes of green fleurettes.

Length, 37 inches; width, 23 inches.

310—EMBROIDERED PANEL

10.00
Armenian work of the Sixteenth Century. Oblong panel of embroidery and appliqué in silks, satins and gold and silver thread. Representing the Virgin and Child, enthroned and attended by two saints with angels and cherubim. From the Holy Ghost, represented by a dove, a ray of light descends upon the crowned head of the Virgin. The Byzantine influence, persisting through so many centuries, is curiously marked in the style of this embroidery. Mounted on an ample field of peacock-blue silk, embroidered in colored silks.

Size of panel, 31 inches by 19 inches; size of silk field, 72 inches by 52 inches.

311—ECCLESIASTICAL EMBROIDERY

Armenian work of the Seventeenth Century. A wide strip of embroidery in colored silks and gold thread forming the collar of an ecclesiastical vestment. In the centre is the Saviour and on either side of Him, in semi-circular arched niches, six Apostles carrying their emblems. An Armenian inscription runs around the bottom. The design is strongly Byzantine in character.

Length, 22 inches; width, 5 inches.

312—ECCLESIASTICAL EMBROIDERY

Armenian work of the Seventeenth Century. A cylindrical biretta or officiating priest's cap. Embroidered in colored silk and gold thread. Around the sides, between two strips of Armenian inscriptions, the Saviour and the twelve Apostles are ranged in semi-circular arched niches. The crown is a design of cherubim and seraphim symmetrically arranged. As in the preceding (No. 311), the Byzantine influence is very perceptible.

Height, 6½ inches; diameter, 7½ inches.

313—ECCLESIASTICAL CROWN

Armenian work of the Seventeenth Century. Formed of hinged plates of copper of arched form each surmounted by a Greek foliated cross and painted with figures of the Saviour enthroned and the twelve Apostles on gold ground. Under the central figure is an inscription in Armenian characters.

Length when opened, 25 inches; height, 4½ inches.

314—ECCLESIASTICAL CROWN

Armenian work of the Seventeenth Century. Of silver and silver wire strung with turquoise and coral beads and set with imitation jewels. Around the body and on a network of silver wire are figures of saints painted with gold backgrounds on arched panels of copper, while above are four medallions each having the emblem of an evangelist painted on a gold background.

Height, 9 inches; diameter, 8 inches.

OBJECTS OF SPECIAL RARITY

EXPLANATORY

In calling attention to the objects on which the MM. Tabbagh Frères have been permitted to place an "upset price" it seems not unfitting to point out that these are not only the most admirable examples of Persian and Saracenic art which have probably ever been placed upon sale in this country, but that of some of them it is more than doubtful whether their equals will ever be seen again. The tombs and tumuli of Persia seem to have rendered up their last offerings of the art of Rakka and of Rhages. The enamelled glass of the Saracens, save for the world-famous collection of Mosque Lamps in the Cairo Museum, is known to us only by some half dozen examples in public and private collections, and it is needless to add that there are not in the world two manuscript volumes bearing the autographed comments of those great Emperors of India, Jahangir the Magnificent and Jahan the Great.

Of the collection of miniatures it must be said that they have been patiently and laboriously gathered together during the past ten years by M. Emil Tabbagh, primarily for his own pleasure and delectation, and that they represent those which have most appealed to him of the many hundreds which have passed through his hands.

UNIQUE EXAMPLES OF RHAGES, RAKKA AND SULTANABAD
FAÏENCES, SARACENIC ENAMELLED GLASS, ILLUMI-
NATED MANUSCRIPTS AND PERSIAN MINIATURE
PAINTINGS

*315—VASE

Henry G. Heath

2150 00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Swelling pear-shaped body, with tapering cylindrical neck. Light colored paste covered with a thick cream-colored vitreous glaze stopping short of the base, where it runs into large coagulated drops. Decorated with patterns in low relief and overglaze colors. Around the body is a pattern of large branches of lancet-shaped foliage with central flowers of a *fleur-de-lis* character, all in relief and colored in brown and blue. The ground is completely covered with a powdered pattern of dots in brown. Around the neck runs a band of scrolled meander pattern in brown between two bands of solid brown. Slightly restored.

Illustrated

Height, 12 inches.

¶ This and the succeeding vase (No. 316) are typical of the Rakka vases, which were the first to reach Europe some few years ago. When M. Migeon wrote his exhaustive "Manual of Moslem Art" in 1907 he notes only three of these vases as being known, two in private collections in Paris and one which exactly resembles No. 316 in the celebrated collection of Mr. du Cane Godman in England.

*316—VASE

Henry G. Heath

2150. 00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Swelling pear-shaped body, with cylindrical neck and turned-over rim. Light colored paste covered with a thick vitreous turquoise-blue glaze stopping short of the base, where it runs into heavy coagulations. Decorated in a pattern in low relief with black overglaze coloring. The body is divided into vertical panels by straight bands in relief, and with a pattern of conventional palm-leaf forms, painted overglaze in black. The ground between is covered with a powdering of dots in black. Slightly restored.

Illustrated

Height, 13 inches.

Henry G. Heath

*317—BOWL

3550.00
Mesopotamian. Rakka lustred faïence of the Ninth Century. Reversed pear-shape body, with incurved sides. Covered with a greenish-white cracked glaze, which stops short of the foot and runs into heavy drops, and decorated with an underglaze pattern in brown and blue. Around the body runs a broad band of a pattern formed by four oval medallions which are occupied with a palmette form in blue surrounded by palm leaf-shaped foliage in white reserves. Between the medallions are poetic inscriptions in spaces of white reserve following the shape of the letters and on a ground of a pattern formed by spirals in brown. The inscriptions are such as this: "May eternal happiness befall our land of Irak." Two deep bands of brown with a narrow band of white reserve encircle the rim and around the under part is a band of brown with a waved line beneath it. Carved teak-wood stand and cover.

Illustrated Height, $5\frac{1}{8}$ inches; diameter, $7\frac{1}{4}$ inches.

¶ This bowl, which is in absolutely perfect condition, is one of the few pieces of Rakka faïence which have come to us untouched by the finger of Time. It formed one of a group of three pieces of precisely similar character which reached Europe from the Plain of El Jezireh about three years ago. Of these pieces one, an Albarello, has passed out of MM. Tabbagh Frères' possession into that of the New York Metropolitan Museum, the other into that of the Louvre Museum.

*318—BOWL

Persian. Sultanabad lustreless faïence of the Fourteenth Century. Coupe-shaped with straight flaring sides. Covered with a grayish vitreous glaze and decorated in enamels of two colors. The interior is completely occupied by a pattern of four flying birds surrounded by conventional foliage forms painted in dark green and white enamels. The exterior has a decoration of vertical panels formed by lines of white enamel, enclosing conventional foliage forms of stalks and buds in dark green enamel.

Illustrated Height, $3\frac{1}{2}$ inches; diameter, $6\frac{1}{4}$ inches.

*319—BOWL

Persian. Ray or Rhages lustreless faïence of the Thirteenth Century. Coupe-shaped, with sides curving outward. Covered with a very fine ivory-white glaze, with overglaze decorations of colored soft enamels. The centre of the

interior is occupied by a five-rayed medallion-like figure, the points of which are pear-shaped. This design is painted in light blue and gold, outlined in soft red. Around the interior of the rim runs an inscription of Cufic characters outlined in blue. The exterior rim is decorated with a band of inscription in cursive characters of red enamel. Slightly restored.

Illustrated Height, $3\frac{3}{8}$ inches; diameter, $7\frac{3}{4}$ inches.

*320—BOWL

Persian-Sultanabad lustred faïence of the Twelfth Century. Flat saucer-like shape, with vertical sides and wide flat rim standing on three feet. Covered with a creamy white glaze and decorated with an overglaze pattern in bistre showing metallic reflections of a coppery-brown. The centre is occupied with a circular medallion containing the seated figure of a man surrounded by four figures of men on horseback opposed to each other in a symmetrical pattern and divided by conventional cypress-tree forms with a chequered pattern of alternate brown and white squares; the remainder of the ground is filled with a scroll-work pattern. Around the side of the interior runs a band of cursive inscription, a similar band encircling the side of the exterior, while the horizontal surface of the wide rim is occupied by a band of Cufic inscription and scrolled ornamentation. The three feet are modelled in archaic forms of elephants.

Illustrated Height, 3 inches; diameter, $7\frac{1}{2}$ inches.

*321—BOWL

Persian. Rhages lustred faïence of the Eleventh Century. Coupe-shaped, with sides curving outward. Covered with a fine white glaze with overglaze decorations in bistre showing metallic reflections of a coppery character. The interior is occupied by a pattern formed of circular medallions containing the figures of cross-legged seated women. One of these forms the centre surrounded by eight others in two circles of four each. Around the rim are four half-medallions of a similar character. The ground between these is filled with a Saracenic pattern of scrolled interlacements and around the rim and between the semi-medallions is a band of Cufic inscription in a

reserve of white on a solid brown ground. Around the exterior is a bold pattern of heart-shaped interlaced scrolls in brown line.

Illustrated Height, $3\frac{1}{4}$ inches; diameter, $7\frac{7}{8}$ inches.

*322—BOWL

Persian. Ray or Rhages faience of the Eleventh Century. Coupe-shaped on low base. Covered with an exceedingly beautiful ivory-white glaze stopping slightly short of, but in places carried over, the rough under-surface of the base. Decorated in the centre with an overglaze soft enamel painting of two seated figures. One, a lady of the court, is attired in a costume of turquoise-blue, with a pattern of sprays of foliage in black. She is seated cross-legged with her left hand on her hip and extending her right arm upwards. The other figure is of a female attendant playing upon a zither-like instrument. She is dressed in a costume, the pattern of which is suggested by a conventional treatment of vertical zig-zag lines of a silvery gray, and her head is inclined forward as if listening to her own music. Between these two figures is a highly conventionalized treatment of a tree in blossom. The straight upright trunk is of dark red, the curved and interlaced branches of black lines with dotted leaf forms of silvery gray. Similar branches and blossoms occupy the open spaces around and between the figures. Surrounding this central decoration is a border of crossed lines of silvery gray, forming diamond-shaped spaces which are filled with disks of blue, outlined in black, and with dots of dark red. The inner rim is decorated with a Cufic inscription, repetitions of one phrase, disposed around ornaments of blue and red. The reverse of the bowl has an inscription running completely around it of cursive characters in black. Cracked and mended, but otherwise in perfect condition.

Illustrated Height, $3\frac{1}{2}$ inches; diameter, $6\frac{7}{8}$ inches.

*323—PLATE

Persian. Sultanabad lusted faience of the Twelfth Century. Saucer-like shape, with flutings and scalloped edge. Covered with a yellowish glaze and decorated in brown showing metallic reflections running to purple. The centre is occupied with a circular medallion containing the figure of a stag realistically treated in white reserve on a ground of brown. Around this is

a pattern of interlacements, also in brown, while the flutings are alternately decorated with patterns of interlacements and flower forms. The exterior is also decorated with longitudinal patterns of ornament filling each fluting.

Illustrated

Height, 11½ inches; diameter, 9¼ inches.

*324—EWER WITH HANDLE

Henry J. Deane

4500.00
Persian. Ray or Rhages faïence of the Ninth Century. Ovoid body, with slightly incurved neck and straight flat handle. Of a hard semi-porcelainous paste, covered with a very light turquoise-blue glaze and decorated overglaze in red and green enamels and gold. Around the lower part of the body are disposed medallion-like figures in relief, colored with red and pale green enamels. Between these and occupying the upper portion are conventional figures in relief resembling angels with upraised wings. The entire ground is covered with a decoration of horizontal waved lines in blue. The rim is decorated with bands of pale green and blue enamels and the foot with a band of pale green enamel. The outer surface of the straight handle is decorated with a conventional pattern, in relief and gilded, between two lines of blue enamel. The inner rim is decorated with green disks encircled by a line of red and quatrefoil figures of blue lines arranged symmetrically.

Illustrated

Height, 4¾ inches.

¶ Though undoubtedly of Rhages manufacture, this ewer represents a school of decoration hitherto unknown to any of the European museums or private collections. Its beauty of form, color, pattern and texture makes it, quite apart from its rareness, of exceeding interest.

*325—MOSQUE LAMP

Mesopotamian. Rakka lustred faïence of the Ninth Century. Of the typical lamp form with bulbous body, wide flaring neck and annular foot. Covered with a turquoise-blue glaze, with decorations in relief and overglaze in green and black. Around the rim runs an inscription in Cufic characters which runs: "There is but one God and Mahomet is His prophet." Around the body runs another inscription in relief, interrupted by medallions of an alternate interlaced pattern and star-shaped design, pierced so as to show the light within. This inscription runs as follows: "Made for the great Mosque of

er-Raschid by Mohammad Ali and for the glory of our Prophet Mahomet." Almost entirely covered with a beautiful silvery patina of an iridescent character.

Illustrated

Height, 7 $\frac{7}{8}$ inches; diameter of bowl, 6 $\frac{1}{4}$ inches.

☞ Rakka, as has been mentioned, was the favorite residence, during the Ninth Century of the Caliph Harún-er-Rashíd—the Haroun al Raschid, of the "Arabian Night's Entertainment." This lamp, therefore, which, as its inscription tells us was made by his order for the chief mosque of his beloved city, possesses a very human note of interest carrying us back, as it does, to the days of Haroun and the fair Scherazade. Apart from this, however, it must be regarded as one of the most beautiful and important, as it certainly is one of the most extraordinarily well preserved examples of Ninth Century Rakka faience that has yet made its appearance in the West. Technically, too, it is of great interest. In the first place, it sets back to an earlier date than has been hitherto held to be the case, the production of this turquoise-blue glazed Rakka ware with its decorations of black pencillings and its patterns in relief. In the second, it points by its form to Mesopotamia as the country of the original origin of what was to remain for six centuries the conventional mosque lamp. It suggests also that it is to Mesopotamia we are to look for the earliest ateliers of the enamelled glass workers.

*326—EWER WITH HANDLE

Persian. Ray or Rhages lustreless faience of the Eleventh Century. Pear-shaped form, with cylindrical neck and twisted, looped handle. Entirely covered with an exceedingly fine turquoise-blue glaze of stanniferous character, with a design pencilled in lines of brown, white and gold. The body is divided into nine panels by long vertical leaf-forms, with serrated edges drawn in brown. In each of these panels are two rosette-like ornaments of similar treatment. Around the rim, neck and upper part of the body are inscriptions in Cufic characters, mainly consisting of a repetition of the name "Abd-al-Malik."

Illustrated

Height, 18 $\frac{7}{8}$ inches; diameter, 11 inches.

☞ This ewer, which from its size, its color and its very unusual decoration must be regarded as an exceptionally significant example of Rhages ware, was made for a ruler of high distinction as is evidenced by the name it bears. Probably the Abd-al-Malik here referred to was not the Caliph who ascended the throne in 685 A.D., but the second Samanid Prince of that name who reigned during the first year of the Eleventh Century.

Persian. Ray or Rhages lustreless faïence of the Eleventh Century. Beaker-shaped, with straight sides curving very slightly outward. Of a very fine cream-colored paste of a porcelainous character covered with an ivory-white crackled glaze and decorated overglaze in soft enamels. Around the body run three horizontal bands of decoration consisting of minute figures occupying the separate panels into which the bands are divided by vertical lines. These figures are so arranged as to depict for us a series of historical and other incidents in the life of a king—possibly Khosran I, surnamed the “Blessed.” He and his court are shown hunting with dogs, hawking, seizing fortified castles, taking prisoners, administering justice, worshipping at holy shrines, enjoying the relaxations of palace life and so forth. Within the exceedingly small space at the artist’s disposal, are between fifty and sixty human figures, besides horses, camels, elephants, dogs and other animals, and yet there is not the least suggestion of crowding. The colors employed are low tones of indigo blue, rich wine red, pale green, light blue and yellow. There is no attempt at realism in the treatment, the figures being drawn in a dark outline filled in with fields of perfectly flat coloring. The coloring, in especial, is purely and conventionally decorative—blue horses and red camels, for instance—but the animated life-like effect of each scene is as remarkable as the dignity which pervades the whole.

Practically the entire decoration of the vase is confined to these bands. There is a narrow band of plain blue above and below and around the inside of the rim a broad band of delicate green of varying shades.

Illustrated

Height, 4¾ inches; diameter, 4½ inches.

¶ This, is, without any doubt, the finest known example of the lustreless Rhages faïence of the Eleventh Century. Something more than this may, indeed, be said. The delicacy and fineness of paste and glaze, the texture of the surface, due to the “mat” effect of the soft enamels, the beauty of the color-scheme, and above all the largeness of the figure decoration, though it is confined within a space a hand’s breadth would cover, all these combine to warrant the suggestion that in this tiny vase we have what is probably the most technically surprising and artistically beautiful piece of decorated pottery (as distinguished from porcelain), now existing, of any country or of any age.

*328—GLASS CAMEO

Alexandrian of the First Century, A. D. Parti-colored glass. Oval shape, with the head of a Cæsar in profile, cut from the upper stratum of opaque-white glass and displayed against the background of transparent glass. Owing to its long immurement this cameo is coated with a marvellously beautiful iridescence as regards the background, while the opaque-white glass in which the head is cut has assumed a very effective ivory tone. The result has enhanced rather than detracted from the pristine beauty of this exquisite example of early Alexandrian art.

Height, 1 3/4 inches; width, 1 5-16 inches.

¶ Enlisting the two-fold service of the skilled glass-blower and the highly specialized cutter of gems, the art of cameo-glass making may almost be numbered among those that are lost to modern craftsmanship. During the first two centuries of the Roman Empire it was evidently very highly esteemed, but so small must have been the output, and so fragile, that the number of those still existing is exceedingly small. The most notable examples are the famous Portland vase in the British Museum and the Amphora in the Naples Museum. Otherwise our knowledge of cameo-glass is chiefly confined to fragments of cups, vases and bowls preserved with care in public museums and private collections. The interest of this admirable specimen which, save for its iridescence is in perfect condition, is evident. It has, since its discovery in some comparatively recent excavations on the site of the ancient Aleppo, been in MM. Tabbaghs' possession. The portrait was at first supposed to be that of the Emperor Hadrian, whose affiliations with Syria were close, but comparison with coins and gems rather tends to refute this attribution. The profile of the handsome beardless face with its feminine mouth and rather weak chin strongly resembles that of the first Emperor Claudius (10 B.C.-54 A.D.), chiefly remembered as the conqueror of Britain, and the husband of the notorious Messalina.

*329—ENAMELLED GLASS MOSQUE LAMP

Saracenic. Mesopotamian work of Aleppo or Mosul and of the Fourteenth Century. Of clear amber-colored glass, free from striations or bubbles, and decorated with enamel colors of red, blue, green, yellow and white, with profuse surface gildings. The neck is decorated with a broad band of inscriptions in Arabic characters of turquoise-blue enamel, intertwined about which is a floral scroll pattern of white enamel with leaves of red, green and yellow enamels. This inscription runs as follows: "He only shall visit the



294
292

293
291

Mosques of God who believeth in God and the Last Day, and is constant in prayer.”—(*Koran*, *ix*, 18.) Above and below this band are two narrow borders of a floral scroll pattern, outlined in red and filled in with gold. The upper portion of the body, at its junction with the neck, is decorated with a band of ten foiled rosettes, twelve in number, outlined in blue enamel, with an outer edging of gold, and filled with floral patterns of gold, outlined in red. The triangular spaces between these rosettes are filled with small pear-shaped splashes of green and red enamels, outlined in gold, and with dots of white enamel. The body is decorated with a wide band of an inscription in Arabic characters, the letters in reserve and outlined in red, and gilded on a ground of turquoise-blue enamel. The inscription runs as follows: “This lamp was made by the poor slave of God who hopes for the forgiveness of God, the all Merciful, Mohammad, son of Abou-el-Abass. It was made for the great Mosque el Azhar of Cairo, may it be Blessed.” This inscription is interrupted in three places by panels of gilding of a pointed oval form, outlined in red. These panels surround the junction with the body of the three thick gilded glass loops, serving as points of attachment for the chains by which the lamp was suspended from the ceiling of the Mosque. The underpart of the body is decorated with a broad band of a diaper pattern of five petalled flowers and leaves in red outline, the pattern being gilded and the ground in reserve. This pattern is interrupted by fine, large, twelve-foiled rosettes, outlined in green enamel, with an outer edging of gold, and filled with conventional floral patterns in red, white, blue and green enamels. Above and below these rosettes are narrow bands of a scroll and rosette pattern in red outline with gilded leaves and flowers, the latter having centres of blue enamel dots. The heavy moulded foot is undecorated.

Illustrated

Height, 10½ inches.

¶ It is universally admitted that the Saracenic mosque lamps of which this forms so admirable an example, form a distinct class by themselves. As such they have for long been the objects of eager pursuit by collectors, though outside the Museum in Cairo and the great National Museums of Europe there are but few in existence. Some twenty-five years ago the Commission for the Preservation of the Monuments of Cairo removed all those hanging in the Cairo Mosques to the Museum of Arab Art, where there are now to be seen some seventy or eighty of varying degrees of excellence. As far back as 1886 Mr. Stanley Lane-Poole remarked the infrequency of their appearance and

the prohibitive price set upon them by their owners. Outside of the Cairo Museum it would be difficult to find a lamp so representative of the art of the Saracenic glass Enameller at the period of its apogee.

The lamp, as its inscription testifies, was made for the well-known Mosque el Azar, which was built in the Year of the Hegira, 361 or 971 A.D. Injured in the earthquake of 1302, the Mosque was restored by successive Sultans and Beys, until but little of the original structure now remains. In the Nineteenth Century the lamp was presented by Mehemet Ali, Pasha of Egypt, probably during his occupation of Syria, to the Mosque of Omar in Jerusalem, whence it was removed some years ago.

*330—THE "HAMADAN" BOWL.

Mesopotamian. Saracenic enamelled glass of the Ninth Century. Coupe-shaped body, with incurved rim, having a tall cylindrical curved foot. Blown and moulded from a clear, almost white, glass, presenting a mere trace of very small bubbles with an entire absence of striæ and similar imperfections, and decorated in colored enamels. Around the exterior of the body runs a wide band of decoration formed by a pattern of six almost circular medallions, divided by an arabesque pattern of Saracenic character, consisting of an interlacement of floral motives in white, blue and red enamels with leaves of green enamel, upon a ground entirely covered with a delicate tracery of gold lines. The medallions are occupied by what are very evidently half-length portraits of Holy men or Rulers, all of them exhibiting in their handling a marked Byzantine spirit, curiously interpenetrated in at least one instance, with some form of Mongolian influence. Some of the heads are surrounded by golden halos, most of the faces are bearded and one of the figures holds what appears to be a musical instrument in his hands. The exterior of the bowl has suffered by its long immurement and already the process of glass-decay has set in. The greater part of the enamel, however, has remained in place, and so delicate is the incrustated patina, so illusive the iridescence which extends over nearly the entire surface, that the bowl has gained rather than lost in interest. The surface of the lower part of the bowl has become much disintegrated, but shows traces of a bold ornamentation in colored enamels. The interior presents almost its original appearance, except around the incurved rim where the glass was originally left perfectly plain. The centre,



147A



148A

immediately above the slightly convex boss which marks the juncture of the body with the foot, is decorated with a pattern of six rays extending outward from a common centre, in white enamel; this is surrounded by the well-known cabalistic six-pointed star, known as the "Knot of Solomon," formed by the interlacement of two triangles, with the triangular spaces between the points filled with a Saracenic scroll ornament in red, white and green enamel. All this over a ground of an interlaced pattern of strapwork in gold, finely outlined in red. Above this central medallion pattern runs a broad horizontal band of ornamentation, consisting of palmettes of red, white and green enamel divided by a Saracenic pattern of floral interlacements with heart-shaped leaves, in red, blue and white enamels. The entire ground not occupied by the pattern is covered with an arabesque tracery in the finest of gold lines. The foot is of plain glass largely iridescent and at its juncture with the bowl is a band of small cup-like depressions.

Illustrated

Height, 5½ inches; diameter, 8¼ inches.

¶ This bowl was found within the last two years at Hamadan, a town of Persia, lying about 150 miles south by west of Teheran at the foot of the Elvend Mountain. It has been identified with the Ecbatana of the Bible, and in our day its chief object of interest is the tomb of Esther and Mordecai. The importance of this bowl can hardly be over-estimated, for it is undoubtedly the oldest, as it is in many respects the most beautiful, piece of saracenic enamelled glass in existence. It helps to settle the long vexed question as to earliest date of this enamelled glass, the only important examples of which hitherto known having been the greatly admired votive Mosque Lamps of Jerusalem and Cairo. Like all the arts they developed, the Saracens imparted an originality and freshness of treatment, as well as a technical skill of their own, into the making of their Glassware, which puts it into a distinct class of its own. Hitherto, however, it has been a question as to whether the art could be traced beyond the Thirteenth Century, and as to whether Aleppo or Cairo were the centre of the industry. The circumstance of its provenance seem to have established the fact that this bowl was fashioned prior to the Tenth Century, and it supplies us with the inherent evidence that it proceeded from a Mesopotamian atelier, probably before the artistic impulses of the fallen Sasanian dynasty had entirely died away, and even more probably under the direct influence of a Byzantine glass-worker.

This much may at least be said, that in none of the great national museums, and so far as is known in no private collection, is there to be found a piece of enamelled glassware of the importance, the interest, or the artistic value of this provisionally named "Hamadan" Bowl.

Height, 2¾ inches.

The Bustan (or fruit garden) of Sa'di. Manuscript written, in a fine Persian Nastalik script, and dated A.H. 938 (A.D. 1531) by the calligraphist Mir Ali, according to the colophon, in Bokhara. Two columns to a page, on paper of different colors, inlaid with broad margins sprinkled in gold and with panels and head-pieces illuminated in gold and colors. There are three full page miniatures in the school of Behzâd and painted in gold and colors.

"A" King Dura and his Groom. The familiar story (see No. 302 for details) of the groom's reproach to the King when the latter failed to recognize him.

"B" The Humble King and the Bold Dervish Beggar.

"C" The Worship of a Buddha in a Chinese Temple.

In the centre of the first page of this manuscript is an octagonal medallion with an arabesque of gold and colors on a dark blue ground, surrounding a gold ground on which in white script is an inscription "Made for the Imperial Library of the great Sultan and King, the Ruler of the Kings of Arabia and Persia, Sultan and son of a Sultan and son of a Sultan, the Victorious Sultan Abd-ul-Aziz-Bahadur—may God Most High prolong his reign and sovereignty."

This Abd-ul-Aziz was either the Sultan of Urganj, Khwa, who died in 1551, or the King of Gujarat in India, who was conquered by Akbar.

Above the medallion is written "Allah Akbar, the First and the First," and below it, on a gold band across the page, another inscription headed "Jalal ad-Din Muhammad Akbar the Victorious King. Allah Akbar." The inscription runs: "This beautiful manuscript, which has been written by the fine hand of the matchless of his time, Maulana Amir Ali, is from the books of the brother of the late Prince Sultan Murad (pardoned of God), after he was removed from this transitory world, and has been brought to the library of his Majesty, whose refuge is the threshold of the sky, Jalal ad-Din Muhammad Akbar the Victorious Emperor—may God make his light shine—and from his Majesty came to my library; and on account of its perfect beauty it has been kept most of the time before me and has been constantly read, and my eyes have been delighted by its beautiful and unparalleled script."



1361



1363



1361

In the left-hand upper corner is a repetition of "Allah Akbar" and a note in another hand which runs as follows: "On the 5th of Adar A.H. 1014—A.D., March, 1606, the year of Coronation, it entered into my library. This was written by Nur ad-Din Jahangir, son of Akbar the Emperor. This choice Bustan is one of the finest books. Its price 3000 (—) (denomination obliterated, probably rupees). The pictures are the work of— (name illegible)."

There is yet another inscription in a different hand which reads: "Oh God! In the name of God, the most merciful and compassionate. This Bustan, which is a second Paradise (or Rose-garden), and which is one of the rarities of the ages as regards its handsome writing and its miniatures, came to my library on the 25th of the Month Bahman which corresponds to the 8th day of Jamadi a-Sani, A.H. 1037 (A.D. Jan. 16th, 1628), which is the day of the blessed Coronation. It was presented to me because, in every respect, it is fine to read. This is written by me Shahal ad-Din Muhammad Sahib Kiran, the Emperor (Shah Jahan), son of Jahangir, the son of Akbar the Emperor. The miniatures were made in the library of (name obliterated)." Bound in a contemporary case of portfolio form of stamped, tooled and gilded morocco.

Illustrated

Page size, 11¼ inches by 7 1-16 inches.

¶ Beautiful as is this manuscript, owing to its matchless calligraphy and the artistic character of its miniatures, it possesses an associative value which places it among the most valuable and interesting Persian manuscripts in existence. It belonged to three of the greatest monarchs the Eastern World has ever known, and it contains autograph inscriptions and appreciations by two of them. Akhbar the Great (1542-1605), entitled the "Guardian of Mankind," was one of the greatest and wisest of the Moghul emperors, was a munificent patron of literature, and gathered around him many men of literary talent. It was during the reign of his son Jahangir, the Great Moghul, that the English first established themselves in India, and during that of his son, Shah Jahan the Magnificent, that the Moghul Empire attained its greatest magnificence. It was he who built that world's wonder, Taj Mahál, rebuilt the city of Delhi, still known to its inhabitants as Jahánábád, and owned the Peacock Throne now in Persia.

*332—PERSIAN MANUSCRIPT

Five books of Persian poetry, composed by Khusran Dahlair of Delhi, and dedicated to the Indian Emperor Ala ad-Din Muhammad Shah, between

A.H. 698 and 701 (A.D. 1298-1301). They are written in imitation of the Persian Romantic Poet Nizami. The manuscript is written in a very beautiful Nastalik script, four columns to the page, with borders of blue, red and gold, with the text on gold sprinkled panels. Book headings finely illuminated in gold and colors. The contents include:

- (1) A dedication to the Indian Emperor Sultan Ala ad-Din Muhammad Shah, dated A.H. 698 (A.D. 1298). 3310 couplets.
- (2) Khusran (Chosroes) and Shirin, dated A.H. 698 (A.D. 1298). 4124 couplets.
- (3) Laila and Majnum an imitation of Nizami's celebrated love story. Dated A.H. 698 (A.D. 1298). 2608 couplets.
- (4) Iskander-Namah. A story of Alexander the Great. Dated A.H. 699 (A.D. 1299). 4450 couplets.
- (5) Halturang or "Constellation of the Seven Stars." An imitation of the Haft Paika, or Seven Portraits, of Nizami. Dated A.H. 701 (A.D. 1301). 3352 couplets.

Thus the volume contains nearly 18,000 couplets. It is adorned with seven exquisite miniatures of the Timuride school, painted at Herat in the reign of Shah Rokh (son of Timur the Great, or Tamerlane).

"A" The Ascension of Mahomet to Heaven.

"B" A Haji or Pilgrim Worshipping at the Shrine.

"C" The "Thirsty Young Men" drink to each other.

"D" King Khusran (or Chosroes) Hawking.

"E" Marriage of Khusran and the Princess Shirin.

"F" The father of Laila's lover, Majnum, going to bring the daughter of Naufal as a wife for his son.

"G" Laila, the love-lorn heroine in the garden with her maids.

This volume has on the fly-leaf the name of its former owners, Mir Moullah, dated A.H. 1011 (A.D. 1602), and Mir Ali Asgar, A.H. 1316 (A.D. 1898).

Bound in a painted and gilded Sixteenth Century leather binding of portfolio form. The design of mythical animals fighting and of lions attacking deer displays a Chinese influence.

Page size, 13¾ inches by 8¾ inches.

*333—PERSIAN MANUSCRIPT

A history of Shah Ismāil I of Persia, who reigned from 1480 to 1524 A.D. and was the founder of the Safavid Dynasty. Manuscript written, and dated A.H. 929 (A.D. 1522), in a very beautiful Nastalik script. The date has apparently been added in a later hand, for the manuscript was made for Shah Tahmasp, Shah Ismāil's successor, who came to the throne in 1524. The text is within ruled borders of gold, red and black, and there are numerous head-pieces beautifully illuminated in gold and color.

The volume is adorned with five miniatures of the school of Behzād, mounted with wide borders painted in gold with a conventional scroll decoration of flowers and animals. The reverses of the miniatures are also decorated with panels of the traditional Phoenix and Dragon Combat and other subjects, and borders of rosettes and palmettes in gold. The miniatures include:

"A" The famous battle between Shah Ismāil and the Shah of Shirwan in 1502 A.D.

"B" The Court of Shah Ismāil.

"C" The great battle between Shah Ismāil and Shah Shaibani Khan at Merv in 1510 A.D.

"D" Shah Ismāil hunting, after his return from Mahkchiavan.

"E" Shah Tahmasp.

Bound in painted and lacquered boards of late Eighteenth Century workmanship, with designs of roses and nightingales and portraits of shahs.

Page size, 17 inches by 10½ inches.

¶ Manuscripts of the History of Ismāil I are noted for the beauty of their illustrations and the elaboration of their illuminations. Some copies, similar to this, are regarded as among the chief treasures of the Imperial Library at St. Petersburg.

The Shah Namah or Book of Kings. By the Persian Epic Poet Firdausi (A.D. 935-1020). Manuscript written and dated A.H. 1008 (A.D. 1599), by the calligraphist Abdalla, son of Muhammad Kasim, in a small but beautifully clear Nastalik script. According to the colophon it was written in Herat, Afghanistan, by the order of the Nawab . . . (the name is intentionally obliterated) under the direction of Husain Khan of Syria (Husain's name is mentioned in the manuscript "The Stories of Kings") (No. 301). There are four columns to the page, a double title page marvellously illuminated in gold and colors, and many illuminated headings.

There are no fewer than 44 full-page miniatures of an historical character, and of admirable style and execution. The subjects of which are as follows:

- 1—Minuchir's war with Salam and Tus.
- 2—The Princess Rudabah, daughter of Mirhrab, going to her garden. She is espoused to the hero Zal.
- 3—Sin-dukht talking with Sam.
- 4—Birth of Rustam, the Persian Hercules. (The Cæsarian operation was performed to deliver the child.)
- 5—Zal goes to the help of Mihrab of Kabul.
- 6—Rustam catches his famous horse Rakhsh.
- 7—Rustam fights with the White Demon.
- 8—King Kaus flies to heaven by means of eagles. (The earliest recorded instance of aerial flight on a monoplane! Kaus reigned before 800 B.C.)
- 9—Suhrah, the son of Rustam, in battle.
- 10—Rustam slays his son Suhrah in combat.
- 11—Siawash passes through the fire-ordeal to prove his innocence.
- 12—Siawash goes into the presence of King Afrasiab of Turan.
- 13—Piran goes to see Siawash.
- 14—Siawash killed by Karui at the order of Afrasiab.
- 15—Battle between Rustam of Persia and Afrasiab of Turan.
- 16—Piran puts Kai-Khusran and Giv to flight.
- 17—Zarasp killed by Farud.
- 18—Kai Khusran and Faraburz in conflict.
- 19—Rustam pleads to Kai-Khusru on Tus's account.
- 20—Battle between the armies of Iran and Turan.
- 21—Piran tells the Emperor of China about Rustam.
- 22—Rustam catches the Emperor of China in his lasso.
- 23—Rustam wrestles with Puladvand.
- 24—The demon Akuan Div throws Rustam into the sea.
- 25—Garsiwaz seizes Bizan in the palace of Manjah.
- 26—Rustam draws Bizan out of the well.
- 27—Giv fights Piran and Sipah.
- 28—Gudarz fights with Piran and Sipah.

- 29—Kai-Khusran kills Shidah.
- 30—Kai-Khusran seizes Düz.
- 31—Afrasiab hides in a cave, and Hun discovers him.
- 32—Tus delivers his kingdom to Sohrasp.
- 33—King Gushlasp, the patron of Zoroaster, in a holy war.
- 34—The hero Isfandiar kills two lions.
- 35—Rustam at supper after the hunt.
- 36—Rustam pierces Isfandiar with an arrow.
- 37—Dara (Darius III), when dying sends a last message to Alexander the Great.
- 38—Alexander the Great before Kaidafah.
- 39—Gifts sent to Alexander by the Faghfur.
- 40—Games at the coronation of Ardashir.
- 41—Shapur makes a night attack upon the Roman Kaiser.
- 42—Bahram Gur hunting the wild ass.
- 43—Bahram Gur kills a dragon.
- 44—Anushirvan in battle against the Byzantine emperor.

Copies of the Shah Namah are becoming so increasingly scarce that it is rarely that one of even indifferent quality comes into the market. It may safely be said that outside of the Imperial and National Libraries, and a few private collections, another such an example as this, with its superb calligraphy and its wealth of miniatures representing that art when at its climax, and in such perfect condition is absolutely unknown. Bound in lacquered boards (with Battle Scenes) of Eighteenth Century manufacture.

Page size, 15½ inches by 10 inches.

*335—MINIATURE

Indo-Persian. Painted in gouache with a slight heightening of gold. Subject: A night scene of a rocky landscape with a group of Hindu Fakeers, some nude and some clothed. In the shade of a large tree six of them sit and warm themselves around a fire. In the foreground one lies at full length on his back asleep. At the right of the picture an attendant approaches carrying on his back a large bag. In the background is seen a broad river. Mounted, with an inner border of arabesque design illuminated in gold and colors, on a broad outer margin with dogs, apes and deer in a conventionalized rocky landscape painted in gold on a cream-colored paper. On the reverse is a page of manuscript in panels divided by borders of a gold arabesque pattern on a rose ground and surrounded by a broad border of a

scrolled pattern of grapes and flowers in gold on a dark blue ground, with a manuscript note setting forth that it was written by Imad el-Housna in the year 1022 A.H. (1613 A.D.)

Height, 11¼ inches; width, 7½ inches.

¶ Imad el-Hausna, whose name appears on the back of both of these miniatures, is none other than the celebrated Mir' Imad of Herat, who was accounted the finest calligraphist of his century. As has been pointed out the calligraphist was held in higher esteem than the miniaturist, which accounts for the greater prominence given to his name in this instance. The painter of these pictures, however, who seemed to work with equal facility in the styles of Italy and Holland, as well as in his own Persian, was held in almost the same contemporary repute as Mir' Imad. He is said to have painted only twelve pictures in the whole of his life-time.

*335A—MINIATURE

Indo-Persian. Painted in gouache of India ink, profusely heightened with gold and color. Subject: A series of night scenes in a panelled arrangement. The upper left-hand portion is occupied by a scene, treated in the Persian style, of a Persian marriage, showing the newly married couple, the nuptial coach and an attendant in the background. The upper right-hand portion is occupied by a representation, treated in the style of the Italian school of the Fifteenth Century, of the Repentant Magdalene in her Hermit's Cave. With clasped hands she studies the open book in front of her. On the same rocky ledge is also a human skull and a crucifix, while from a cloud above a shaft of golden light falls upon her. The entire lower half is occupied with what is probably a Biblical scene, treated in the style of the Dutch school of the Fifteenth Century. This represents a halt in the desert. In a rocky landscape a little group of travellers are reposing. On either side of a lighted lamp placed on the ground underneath a large tree and by the side of a pool of water are two bearded old men, one of whom is smoking a pipe, while the other rests his head on his hand. A youth is asleep near them on the left and on the right a servant arranges the burden of a pack-mule, while another mule lies on the ground by his side. The chiaroscuro effect of this little scene is excellently handled. Mounted with an inner illuminated arabesque border on a broad margin with animals in a conventional landscape

painted in gold on a cream-colored paper. On the reverse is an illuminated manuscript page treated in a precisely similar manner to the foregoing, except that the date is given as 1012 A.H. (1603 A.D.)

Height, 11¼ inches; width, 7¾ inches.

***336—MINIATURE**

Indo-Persian. Line and wash drawing in India ink and color. Subject: In a rocky landscape is shown a group consisting of a Hindu Yogi and his disciples in a variety of attitudes. The Master himself with a long beard sits on a tiger skin in the background under the shade of a tree, a disciple standing behind him with a fan, while another prostrates himself before him. Of the others some crouch over a fire, while others receive the offerings of the pilgrims. In the background are seen the buildings of a city. Mounted with a broad margin of gold sprinkled paper. Seventeenth Century.

Height, 6½ inches; width, 4¾ inches.

¶ This and the following eleven miniatures form the very cream of the private collection which, as has already been said, M. Emil Tabbagh has spent many years in gathering together. They are so thoroughly representative of the best periods of the art and of its most eminent practitioners that this set of twelve will be placed on sale as a whole.

***336A—MINIATURE**

Persian, with a Chinese influence. Painted in gold and colors. Subject: Represents an old man with gray beard, wide-brimmed hat and ruff around the neck, seated in a landscape writing in a book. The head is realistically handled, the dress and the landscape are treated in a curious conventional fashion so as to simulate grained wood and marbling. Mounted with a border of Sixteenth Century birds and flowers in rose color, outlined in gold.

Height, 3½ inches; length, 5¾ inches.

***336B—MINIATURE**

Persian. Line and wash drawing in India ink. Subject: Representing the seated figure of a prophetess who has by her side an open book in which she has just been writing. She is seated on a chair of classic form with a tasselled

cushion, and has for a background the base of a Corinthian column and a heavy fold of drapery. With her left hand she tenders a cup to a nude and bearded pygmy behind her, who supports it with both hands as he drinks. Across the sky a flock of birds is flying. Signed Kassroa A.H. 969 (1561 A.D.).

Height, 3 $\frac{3}{8}$ inches; width, 2 $\frac{1}{8}$ inches.

***336C—MINIATURE**

Persian. Line and wash drawing in India ink. Representing an episode in the life of Karonan, when on a journey through the desert he retired from his companions to pray. He is seen in the upper portion of the composition kneeling on his prayer rug with an open Koran before him. His servants are below with the pack camels and his horse. The mosque which is his destination, is seen in the distance. This exquisite example of Persian draughtsmanship is mounted with a border of lions pursuing and capturing deer, and a conventional floral pattern in line heightened with gilding. Early Sixteenth Century.

Height, 7 $\frac{7}{8}$ inches; width, 4 inches.

***336D—MINIATURE**

Persian. Line drawing in India ink, with washes of Sepia and color. Representing a Sybil, crowned with laurel, seated on a classic chair and reading from an open book. Facing her is the seated skeleton-like figure of a man with a dog at his side, possibly symbolizing Death or Disease. The Italian influence is remarkably strong in this most interesting miniature. Mounted with a border of birds and floral scrolls in blue on a lighter blue ground and outlined in gold. Above the miniature is also mounted a panel with an inscription in white reserve on a ground illuminated in gold and colors. Middle Sixteenth Century.

Size, height, 5 $\frac{1}{2}$ inches; width, 3 $\frac{1}{2}$ inches.

***336E—MINIATURE**

Persian. Painted in a very fine India ink line with light washes of color. Subject: The Legend of Laila. Laila sits on a ledge of rock in the mountainous desert, while a lion, a bear, a leopard and other animals pay homage to her.



In the foreground the shepherd Majnum, the lover of Laila, separated from her, tends his flock of long-haired sheep. Painted with an amazing *finesse*, this little picture is representative of one of the best schools of Persian miniature painting. Mounted on a panel painted in simulation of grained wood, with a wide margin of scroll pattern in rose and gold. Sixteenth Century.

Height, 4½ inches; width, 1¾ inches.

*336F—MINIATURE

Persian. Line and wash drawing in India ink, heightened with touches of color and gilding. Subject: A mythological one representing two figures in a rocky landscape. One is that of a woman, her head surrounded by a razed halo and holding in her right hand a Persian viola and its bow. Her left hand is thrown in a protecting gesture around the neck of a youthful figure with wings, wearing sandals and nude save for a scarf around the upper part of his body and a short kilt-like skirt with a belt, through which is thrust a short sword. Mounted with an inner border simulating grained wood and an outer border of dotted gold. Late Sixteenth Century.

Height, 6¼ inches; width, 4¼ inches.

*336G—MINIATURE

Persian. Painted in a wash of India ink on a background of conventional foliage in gold. Subject: A group of animals. Two camels one with a nursing and a species of horned sheep. On a panel painted to simulate grained wood and mounted with a border of floral scrolls and birds in gray heightened with gold lines on a ground of rose color. Sixteenth Century.

Height, 2¾ inches; width, 5¼ inches.

336H—MINIATURE

Persian. Painted in gold and colors. Subject: A scene in a palace court yard with a background, seen through the palace gate, of a landscape with two Cypress trees and an Almond tree in blossom. The foreground is occupied by a group of six persons including a negro slave. Through a half opened door a woman looks out. The miniature is mounted with an ex-

quisite inner border illuminated in gold and colors on a black ground and by a broad border of gold sprinkled paper, slightly worm-eaten. Painted for the Sultan Ali el Mechidi, and dated A.H. 838 (1434 A.D.).

Height, 7 inches; width, $3\frac{3}{8}$ inches.

***336I—MINIATURE**

Persian. Painted in a wash line of India ink, heightened with touches of gold and color. Subject: Portrait of Shah Abbas (the Louis XIV of Persia). This is one of the very few miniatures which were actually signed by Behzâd, that most famous miniaturist of the Fifteenth and Sixteenth Centuries, and is on that account of the highest interest. Mounted with a border of scroll pattern in dark blue and gold on a mottled blue ground. Signed "Behzâd." Fifteenth Century.

Height, $3\frac{3}{8}$ inches; width, $2\frac{1}{8}$ inches.

***336J—MINIATURE**

Persian. Painted in a light wash of India ink and Sepia. Subject: An old man on a very thin horse with his dog running before him. Three birds fly above his head and there are a few conventional cloud forms in the sky. The movement of the starved horse is admirably rendered. Signed "Mahomed el Khajin." Dated 920 A.H. (1514 A.D.)

Height, $6\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

***336K—MINIATURE**

Persian. Drawn in a fine India ink line slightly heightened by washes of brown and green. Subject: A King (probably Shah Abbas in his youth) in a rocky landscape engaged in that favorite pursuit of the Persian Kings—hawking. He is seated on a horse which, as he reins it in, plunges viciously. At his horse's heels runs a hound and on his right hand he carries his hawk. On the extreme left is one of his attendants, evidently pointing out to him the game he should pursue. In the background a fox takes cover and in the sky is seen a heron. Late Sixteenth Century.

Height, $10\frac{1}{4}$ inches; width, $6\frac{3}{8}$ inches.

RUGS AND CARPETS

ORIENTAL RUGS

We have lately been told, and on distinguished authority, that the appreciation by the public of the old weaves of Oriental rugs bears no creditable proportion to the extent of the market for rugs offered by the city of New York. Doubtless this statement is not very far wide of the mark, but on the other hand there is much to be said for the good taste of a community which has never yet failed to recognize the artistic value of the finer Oriental weaves when these have been adequately presented to them. Especially has that recognition been extended to the Turkish weaves of Ghiordes, Kulah and Ladik, to the Persian Herats and to the so-called "Ispahans," of the Seventeenth Century. So incontestible is the decorative value of these, due to that wealth of apparently intricate, but in reality simple, patterning which gives to their coloring an indescribable bloom-like effect, that examples of obviously fine quality every day become increasingly rare and difficult to obtain. Some of these rugs of the MM. Tabbagh Frères have passed through well-known European collections, the others represent the result of a critical elimination of all but the most admirable examples. Among the older pieces are an Asia Minor rug of the Sixteenth Century, which belongs to the so-called "Holbein" class, and some Mosque carpets of very insistent interest. But the undoubted "*clou*" of the collection is to be sought in the exquisite examples from the Seventeenth and Eighteenth Century looms of Ghiordes, Kulah, Ladik and Ispahan.

PERSIAN AND TURKISH RUGS AND CARPETS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

349—RUG

70.00
Turkish. Ghiordes of the late Eighteenth Century. Outer guard band of red and blue flower and bud forms with light blue and yellow leaves on a white ground. Border is divided, by white stripes *semés* with black outlined fleurettes, into triangular spaces which are filled with straight-stemmed, red and white flower-forms on a dark blue ground. Inner guard band of a red and blue conventional pattern on a white ground. Field is of a hexagonal diamond form, with double pointed ends, having a dark blue ground, a diamond-shaped medallion in the centre, a pattern of white latch-work at either end, while the four triangular-shaped corner spaces are filled with red, white and blue palms on a black ground.

Size 6 feet 8 inches by 4 feet 7 inches.

350—PRAYER RUG

100.00
Turkish. Ladik weave of the Eighteenth Century. Outer guard band of a blue meander pattern on a light purplish ground. Border of red and blue palmettes separated by designs of a lily form on a yellowish ground. Inner guard band a meander pattern in white on a dark blue ground. Field as a Mihrab, or prayer-niche, with a ground of very rich dark red and a soffit of red palmettes on a dark blue ground. Below are the characteristic Ladik pendant lilies, five in number, with blossoms of varying blue color on a red ground.

Size, 6 feet 10 inches by 3 feet 6 inches.

351—PRAYER RUG

110.00
Turkish. Kulah weave of the early Sixteenth Century. A border of the characteristic Kulah type of ten alternate stripes of yellow, bright blue, red and white, with fleurettes of yellow and brown. Field as a Mihrab, of prayer-niche, with side panels, all of dark blue with a pattern of small yellow diamonds. The soffit and background between the arched opening and the side panels are of light blue with a diamond-shaped pattern of brown, white

and yellow. Above is a panelled border of red and blue palmettes on a white ground; below, a panelled border of yellow and pale blue clef diamonds on a white ground.

Size, 6 feet 3 inches by 4 feet 3 inches.

352—RUG

55.00
Persian. Feraghan weave of the late Eighteenth Century. Outer and inner guard bands of a dark blue and red scrolled pattern upon a white ground. Border, a pattern of rosettes in black and cream color on a red ground. Field, a ground of dark blue covered with a diapered pattern of small palm leaves in a prevailing tone of red.

Size, 6 feet 8 inches by 3 feet 8 inches.

353—PRAYER RUG

130.00
Turkish. Ghiordes weave of the Eighteenth Century. Outer guard band of red, white, yellow and black profile flower pattern on a pale blue ground. Border a pattern of a three blossomed flower design of rectangular form in alternate red and blue, with touches of yellow and white. Inner guard band of red flowers with alternate white and blue leaves on a light red ground. Field as a Mihrab, or prayer-niche, with a centre of olive-green, having a floral medallion in the centre and a lamp form in the crown of the arch. Deep soffit of a light blue ground with a floral pattern in red. Above, a panelled border of a red ground, with a pattern of red, yellow and white flowers; below, two panelled borders, one a repeat of the last described and the other with a floral pattern in red on a blue ground.

Size, 8 feet 5 inches by 5 feet 3 inches.

354—PRAYER RUG

80.00
Turkish. Ladik weave of the middle Eighteenth Century. Outer guard band of a meander pattern of blue on a red ground. Border of red, pale blue and white floral rosettes on a rich blue ground. Inner guard band repeats the pattern of the outer in red and blue on a yellow ground. Field as a Mihrab, or prayer-niche, with a rich red ground. The soffit is of palm-leaf forms of red and yellow on a turquoise-blue ground. Below is the characteristic Ladik motive of five lily-like flowers of white with green leaves, depending downwards, on a rich red ground. Slightly repaired.

Size, 5 feet 9 inches by 3 feet 6 inches.



355—PRAYER RUG

110.00 Turkish. Kulah weave of the Eighteenth Century. Outer guard band of a red, white and yellow scrolled design on a black ground. Inner guard band a repeat of the outer with the addition of a broad border with a pattern of green and red flower forms on a yellow ground. Border of very conventionalized flower and leaf forms arranged in squares of four in alternate colorings of red, yellow, brown and blue on a white ground. The field as a Mihrab, or prayer-niche, with a ground of dark purplish-brown nearly covered by a design at the side of lily forms in profile and in the centre a longitudinal band of star-shaped flowers arranged in groups of four. Above is a panelled border of red and green flower-forms on a black ground.

Size, 5 feet 4 inches by 4 feet.

356—RUG

100.00 Persian. Mir weave of the Eighteenth Century. Outer guard band of a conventional pattern of black, heightened by touches of red on a dark blue ground. Border of a meander pattern in red and black on a white ground. Field of rich red with a diapered pattern of small palms of bronze-like yellow and black in an alternating arrangement.

Size, 4 feet 2 inches by 6 feet 8 inches.

357—PRAYER RUG

90.00 Turkish. Ghiordes weave of the early Eighteenth Century. Outer guard band, red, yellow, blue and white flower forms on a black ground. Border of alternating narrow stripes of red, with blue fleurettes, and white, with red fleurettes. Inner guard band of red, blue, white and black flower forms on a yellow ground, with another border around the field of a red meander pattern on a white ground. The field as a Mihrab, or prayer-niche, with stepped arch and a ground of bright yellow having a floral border around sides and bottom; a diamond-shaped medallion of pale blue, red and white, and a floral lamp form in the crown of the arch. The soffit is of flower forms on a red ground. Above and below are panelled borders of floral rosettes on a red ground.

Size, 5 feet 3 inches by 4 feet 2 inches.

358—PRAYER RUG

Turkish. Kulah weave of the Eighteenth Century. Outer guard band of a blue and yellow conventional floral pattern on a yellow ground. Border of the characteristic Kulah stripes of alternate blue, black and yellow meander patterns on a white ground. Inner guard band of a blue, brown and white scroll pattern on a yellow ground. Field as a Mihrab, or prayer-niche, with blue centre, covered almost completely with a pattern of three vertical stripes of a black and white diamond and conventional floral pattern upon a blue ground. The soffit of a dark blue ground with a floral pattern in yellow outlined in brown. The arch is stepped and outlined in white. Above is a panelled border of reverse-curved leaves in yellow and blue on a black ground.

Size, 6 feet 2 inches by 4 feet 4 inches.

359—PRAYER RUG

Turkish. Ladik weave of the Eighteenth Century. Outer guard band of a dark blue meander pattern on a red ground. Border of green and white, red and white, and blue and white palmettes on a dark blue ground. Field as a Mihrab, or prayer-niche, with a red ground and the usual Ladik arrangement of five pendant lilies alternating of blue and white leaves and white and blue blossoms on a red ground. Above a panelled border of palmettes in white and red on a blue ground.

Size, 5 feet 9 inches by 3 feet 7 inches.

360—RUG

Persian. Shiraz weave of the Eighteenth Century. Outer and inner guard bands, narrow stripes of red ground with a half-diamond pattern in black and white. Border of a small conventional pattern in red and white upon a dark blue ground. Field has a ground of dark red completely covered with a diapered pattern of alternately arranged palm leaves of dark blue, yellow and white. An exceptionally fine and close weave with a very velvety texture and rich color scheme.

Size, 5 feet 8 inches by 4 feet 2 inches.

361—PRAYER RUG

Turkish. Ghiordes weave of the Seventeenth Century. Outer guard band of blue, between two red stripes, with dentated pattern in white. Border of



large red palmettes with branches of smaller flowers in red and light blue on a yellow ground. Inner guard band a rich floral pattern of red on a white ground. Field as a Mihrab, or prayer-niche, with red ground, having two columns with a chequer pattern of red on a yellow ground. The soffit is of scrolled branches of white with red flowers. In the crown of the arch is a floral medallion taking the place of the usual lamp form. Slightly repaired.

Size, 4 feet 11 inches by 3 feet 9 inches.

362—PRAYER RUG

80.00 Turkish. Kulah weave of the Eighteenth Century. Outer and inner guard bands narrow stripes of yellow with fleurettes of black. Border a conventionalized floral pattern of yellow and pale blue on a white ground. Field as a Mihrab, or prayer-niche, with a cream-colored centre and a profile flower border in red down two sides and across the bottom. In the crown of the arch is a floral lamp form. The soffit is of yellow flowers on a cream-colored ground. Above, a panelled border of five cream-colored and red rosettes on a light blue ground.

Size, 6 feet 1 inch by 4 feet 1 inch.

363—PRAYER RUG

60.00 Turkish. Ladik weave of the Eighteenth Century. Outer guard band of a blue meander pattern on a red ground. Border of red, white and yellow palmettes on a blue ground. Inner guard band repeats the pattern of the outer on a purple ground and has an inner stripe of dark blue with a pattern in red and light blue. Field as a Mihrab, or prayer-niche, with stepped arch and red ground. The "sky" or soffit is of pale blue with red palm leaves and below is the characteristic treatment of five pendant lily forms of turquoise-blue and red on a yellow ground.

Size, 5 feet 10 inches by 3 feet 10 inches.

364—PRAYER RUG

190.00 Persian. Khorassan or Kayin, (Herat), weave of the Sixteenth Century. Outer and inner guard bands of a meander border with yellow flowers in profile and outlined in black on a turquoise-blue ground. Border of a scroll design with red palmettes on a black ground. Field as a Mihrab or prayer-niche, occupied by a design of a flowering tree with wide-spread

and interlaced branches, which spring from an ornamental vase placed on a pedestal. The branches are black, the flowers in red and yellow and the leaves green. The vase has a conventional pattern of blue on a cream-colored ground and the pedestal a pattern in red and green on a red ground. At either side are two half vases from which spring columns of yellow with a scroll design in black and these support the shaped arch of the panel. The soffit is of a floral design in the prevailing colors on a cream-colored ground.

This most effective rug is admirable, not alone on account of its original pattern and pleasing color arrangement, but by reason of the very unusual treatment of its weave. The long silky pile, of the very close and fine weave, has in places been carefully cut away and picked out, thus allowing the uncut portion of the pattern to stand out in relief against a background of the closely woven warp. This latter has been dyed with the colors of its original pile. The effect is that of a Sixteenth Century Italian cut velvet brocade, and of an indescribable richness and lustre.

Size, 5 feet 4 inches by 3 feet 9 inches.

365—PRAYER RUG

210.00 Turkish. Ghiordes weave of the Seventeenth Century. The outer border is composed of narrow stripes of white, red, blue, green and yellow, with patterns of fleurettes in contrasting colors. The inner guard band is a narrow stripe with a red and black spiral pattern on a white ground. The field as a Mihrab, or prayer-niche, with a centre of deep blue, a stepped arch and around the two sides and bottom a conventional pattern in red and yellow. Above, a panelled border of palm-leaf pattern in yellow and red on a dark ground; below, a panelled border of a pattern in pale yellow and light blue on a dark blue ground.

Size, 6 feet by 4 feet 5 inches.

366—PRAYER RUG

150.00 Turkish. Kulah weave of the Eighteenth Century. Outer guard band of pale blue with an irregular pattern of white, yellow and black scrolls. Border having on a white ground a pattern of yellow flower sprays outlined in black and between each group of four a similar pattern in black outlined in yellow. Inner guard band of four narrow stripes alternating a blue



ground with yellow rosettes, and a yellow ground with flower forms outlined in black. Field as a Mihrab, or prayer-niche, of a dark blue ground with a border of yellow flowers in profile around three sides, and in the centre a flower stem, from which flower forms spring at regular intervals on either side. The soffit has a pattern of yellow and black half-diamonds on a turquoise-blue ground. Above is a panelled border of turquoise-blue, repeating the pattern of the soffit in yellow.

Size, 5 feet 10 inches by 4 feet 1 inch.

367—PRAYER RUG

75.00
Turkish. Ladik weave of the Eighteenth Century. Outer guard band of conventionalized flower-forms in pairs and in red, black, white and dark blue on a turquoise-blue ground, between two narrow stripes of red with dotted patterns in white. Border of oval rosettes of dark blue and red, and of blue, green and red leaf and tulip forms on a yellow ground. Inner guard band of a meander pattern in red and yellow on a Persian-blue ground. Field as a Mihrab, or prayer-niche, the ground of rich ruby red with a flat stepped arch and a border of small flower forms in yellow and blue. The soffit is filled with a pattern of lancet-shaped serrated leaf forms of red, outlined in white, and of dark blue, outlined in red, on a turquoise-blue ground. Above, and not (as is so characteristic of the Ladik weave) below the arch, is the usual row of five tulip flowers on long stems in alternate pale and dark blue on a ruby-red ground.

Size, 5 feet 9 inches by 4 feet 2 inches.

368—PRAYER RUG

140.00
Turkish. Ghiordes weave of the Seventeenth Century. Outer guard band of red and yellow rosettes in jewel-like relief on a dark blue ground. Border, of palmettes in red, turquoise-blue and touches of brown on a yellowish ground. Inner guard band, a dentated pattern of red and brown on a turquoise-blue ground. The field as a Mihrab, or prayer-niche, having a ground of dull red and a column on either side with a pattern of yellow diamonds with red and blue centre. The soffit of yellow branch forms with red blossoms on a dark blue ground. Above a panelled border of four red flowers on a turquoise-blue ground. Slightly repaired.

Size, 4 feet 9 inches by 3 feet 9 inches.

369—PRAYER RUG

150.00
Turkish. Kulah weave of the Eighteenth Century. Outer guard band, irregular scroll pattern of blue, black and brown on bright yellow ground. Inner guard band, a pattern of leaf forms in yellow, black and brown on a blue ground, between a stripe of blue, yellow and brown scrolls on a black ground and a stripe of blue, brown and white rosette-forms on a yellow ground. Border of six narrow stripes, alternating white and black, with patterns of yellow fleurettes. Guard bands and border are all narrower at top and bottom than at sides. Field, of a panel with a stepped arch top and bottom, having a turquoise-blue ground, bordered with a white stripe and surrounded by a border of Persian blue, with a diapered pattern of conventional flower forms in brown, yellow and light blue. The centre panel has three broad bands, extending its entire length, of a pattern of conventional lamp forms in yellow, brown and white.

Size, 6 feet 6 inches by 4 feet 4 inches.

370—PRAYER RUG

180.00
Turkish. Ghiordes weave of the Seventeenth Century. Outer and inner guard bands, of a pattern of white rosettes with red quatrefoils on a blue ground between two narrow stripes of a blue and white zig-zag pattern on a red ground. Border, a very conventional pattern of square flower-forms, having four blossoms of red and blue symmetrically arranged. Field as a Mihrab, or prayer-niche, with pointed arch, having a lamp form of ewer shape in the crown of arch and a column of blue and white pattern with white finials on either side. The soffit is occupied with a pattern of red and blue palm leaves on a yellow ground. A panelled border above of white reverse-curved leaf-forms on a red ground, and below one of a white and yellow zig-zag with blue fillings on a red ground.

Size, 6 feet 2 inches by 4 feet.

371—PRAYER RUG

120.00
Turkish. Kulah weave of the Eighteenth Century. Outer guard band of a red and yellow trefoil pattern on a white ground. Border, of white, turquoise-blue and yellow cloud forms on a dark ground. Inner guard band of a red, green and yellow rosette pattern on a white ground. Field as a Mihrab, or prayer-niche, with pointed arch, having a lamp form of ewer shape in the crown of arch and a column of blue and white pattern with white finials on either side. The soffit is occupied with a pattern of red and blue palm leaves on a yellow ground. A panelled border above of white reverse-curved leaf-forms on a red ground, and below one of a white and yellow zig-zag with blue fillings on a red ground.

rab, or prayer-niche, with an unusual diapered pattern of yellow, black and white on a pale blue ground. The "sky" or soffit is of a diagonal striped pattern of yellow and white rosettes on a blue ground. Above "and below" are panelled borders of a star-shaped figure in light blue and yellow on a purplish-brown ground.

Size, 6 feet 9 inches by 4 feet 4 inches.

372—PRAYER RUG

125.00
Turkish. Ghiordes weave of the Seventeenth Century. Outer guard band of red flower forms in profile on a black ground between narrow stripes of red with a scroll meander pattern in yellow. Border of red, green, yellow and tan colored palmettes and medallions on a light olive-green ground. Inner guard band, of a zig-zag pattern in red outlined in white on a turquoise-blue ground between narrow stripes of red with a zig-zag pattern in black, white, blue and yellow. The field as a Mihrab, or prayer-niche, with pointed arch, having a white ground, a lamp form in crown of arch and two pillars, outlined in black, with flower motives top and bottom, and a pattern of red and blue flowers, with black scrolls on a light blue ground. The soffits are filled with a branched floral form in red on a Persian-blue ground. Above is a panelled border of reversed leaf forms in red on a Persian-blue ground. Slightly repaired.

Size, 5 feet 1 inch by 3 feet 11 inches.

373—PRAYER RUG

110.00
Turkish. Ladik weave of the Eighteenth Century. Outer guard band, meander pattern of blue with red, blue and white flowers on a yellow ground between two narrow stripes of dark blue with red and white dots. Border, of yellow turquoise-blue, and blue, yellow, red and green rosettes with red and yellow leaves on a dark blue ground. Inner guard band, same design as outer, except that the colors are different. Field as a Mihrab, or prayer-niche, with a centre of dark red, the soffit having a ground of rich peacock-blue with a pattern of red and purplish-brown palmettes. Below the Mihrab are the characteristic Ladik lily forms, five in number, of light and dark blue on a red ground, extending downwards.

Illustrated

Size, 6 feet 4 inches by 3 feet 9 inches.

374—PRAYER RUG

Turkish. Kulah weave of the Seventeenth Century. Outer guard band of a red and white dentated pattern on a yellow ground between two stripes of red with white dots. Border of red, yellow, blue and white palmettes on a dark blue ground. Inner guard band of a red and white scroll pattern on a yellow ground between red stripes dotted with white, and a fourth stripe of a red, yellow and white imbricated pattern. Field as a Mihrab, or prayer-niche, with stepped and pointed arch and two side panels of red on a ground of blue with a diaper pattern of red and brown. Down the centre of the middle arch runs a pattern of three groups of blue and white floral sprays. Above is a panelled border of red and blue.

Size, 5 feet 11 inches by 4 feet.

375—PRAYER RUG

Turkish. Ghiordes weave of the Seventeenth Century. Outer guard band, of conventionalized floral forms in red with alternate turquoise-blue, yellow and white leaves on a Persian-blue ground, between narrow stripes of red with a black and white zig-zag pattern. Border, of conventionalized flower forms, of blossoms with two palm leaves in alternate blue and red on a white ground. Inner guard band, of same pattern as the outer one except that the ground is of very pale blue. Field as a Mihrab, or prayer-niche, with stepped arch and a border of small red flowers in profile. Dark blue centre with small lamp form occupying the crown of the arch and a row of flower forms at the bottom. The soffit is filled with a floral diaper pattern of red on a light green ground. The upper and lower panelled borders are of light and dark red and green flower forms on a black ground. Very slightly repaired.

Size, 5 feet 2 inches by 7 feet 5 inches.

376—PRAYER RUG

Turkish. Kulah weave of the Seventeenth Century. Outer guard band, of a yellow, green and red pattern on a white ground between two stripes of a red and white dentated pattern. Border, a conventional floral pattern in red, blue, yellow and white on a dark blue ground. Inner guard band, a repeat of the outer with the addition of a meander pattern in red with yellow and brown flowers on a white ground. The field as a Mihrab, or prayer-

niche, with two side panels, all of red, on a ground of a diaper pattern in blue, black and white on a light red ground. In the crown of the arch in place of the usual lamp is a floral ornament of blue and yellow blossoms. Above is a panelled border of reverse-curved leaf forms of yellow and red on a dark blue ground. Slightly repaired.

Size, 6 feet 4 inches by 4 feet 1 inch.

377—PRAYER RUG

170.00
Turkish. Kulah weave of the Seventeenth Century. Outer and inner guard bands consisting of a narrow blue stripe between two red ones with patterns of white spirals and stars. Border, of an arabesque pattern in light and dark blue with red and white medallions and palm leaves. Field as a Mihrab, or prayer-niche, with a ground of yellowish-green and a mosque lamp with an inscription in cursive characters. The soffits above the arch are filled with blue and red flowers and buds on a white ground. Slightly restored.

Illustrated

Size, 5 feet 10 inches by 4 feet 1 inch.

378—PRAYER RUG

155.00
Turkish. Kulah weave of the Eighteenth Century. Outer guard band, a border of a conventional pattern in red and yellow on a turquoise-blue ground between two narrow stripes having a chequer pattern of yellow on a green ground. Border, a diaper pattern of yellow, terra-cotta, red and turquoise-blue figures on a dark blue ground. Inner guard band resembles the outer in pattern with the addition of an inner stripe of a light and dark blue zig-zag pattern on a light ground. Field as a Mihrab, or prayer-niche, with a centre of a greenish opalescent-like white, a conventional lamp form at the crown of the arch and a floral motive in red and blue at the bottom. The soffit is of red and yellow figures on a turquoise-blue ground and there are panelled borders above and below of yellow and blue medallions on a chocolate-colored ground.

Size, 5 feet 8 inches by 4 feet 2 inches.

379—RUG

180.00
Asia Minor. Unidentified weave of the Sixteenth Century. So-called "Hol-bein" rug. Outer and inner guard bands of a star and zig-zag pattern in blue and red on a white ground between narrow stripes of a chequered pat-

tern in red and blue. Border of a pattern of elongated star-shaped panels of yellow on a red ground, filled with a geometrical figure in red with quatrefoiled rosettes of blue and red, all outlined in black. The field is occupied by a large medallion-shaped panel of red on a dark blue ground. The medallion is filled with a very conventionalized design of two lamp forms in dark blue and pale yellow and a scroll pattern in pale yellow with flower-forms of red and yellow outlined in black. The dark blue surrounding ground has a pattern of rosette-shaped flower forms in red and pale yellow outlined in black and of red lancet-shaped leaves with small quatrefoiled rosettes.

Illustrated

Size, 5 feet 3 inches by 4 feet.

380—PRAYER RUG

Turkish. Ghiordes weave of the Seventeenth Century. Outer guard band consists of three narrow stripes with a pattern of rosettes and leaf forms in reverse curves. Border, of a pattern of red palmettes with blue centres, yellow palmettes with red and green centres and red flowers and scrolls. Inner guard band of four stripes with scroll and rosette pattern. The field as a Mihrab, or prayer-niche, with a field of light olive-green, toned almost to yellow, bordered by a fringe-like pattern of red flowers and dark green leaves. The soffit over the arch is filled with a scroll pattern in yellow on a dark blue ground. The top panelled border is of red and yellow flowers on a green ground, the bottom panelled border of blue and white reversed scrolls with red centres on an olive-green ground. The color effect is heightened throughout by touches of white. Slightly restored.

Illustrated

Size, 5 feet 8 inches by 4 feet.

381—PRAYER RUG

Turkish. Kulah weave of the Seventeenth Century. Outer guard band, red, blue, yellow and white floral motives in profile between two narrow stripes of red with white and dark blue spirals. Border, of conventionalized floral motives of red, yellow, green and turquoise-blue on a dark blue ground. Inner guard band, resembles outer one, except that the middle border is of gray, white and red on a yellow ground, and that there are two additional narrow stripes, one with a blue zig-zag pattern on a white ground,

the other of an imbricated pattern of blue, yellow, brown and white. Field as a Mihrab, or prayer-niche, with a central arch and two narrow vertical panels with bright red centres and borders of yellow flowers in profile. Soffits of light blue ground with a diaper pattern, based on a Chinese motive, in light blue and yellow. Panelled borders, above and below, of a yellow, white and light blue pattern on a dark blue ground. Slightly repaired.

Size, 5 feet 10 inches by 4 feet.

382—PRAYER RUG

675.00
Turkish. Ghiordes weave of the Seventeenth Century. Outer and inner guard bands, of a pattern of red, white and green flower forms between narrow borders of a dentated pattern in yellow with dark brown fleurettes. Border, of flower-forms, in a triform arrangement, and of alternate blue and yellow on a white ground. Field as a Mihrab, or prayer-niche, with a centre of dark blue bordered by red profiled flower forms. Soffit of a pale green ground covered with a diaper pattern of red flower-forms in profile. Above and below panelled borders of a design of palmettes in red, pale green, yellow and white. From the sale of the Chapet collection, Paris, 1908.

Illustrated

Size, 6 feet 5 inches by 4 feet 7 inches.

383—RUG

775.00
Persian. Ispahan weave of the Sixteenth Century. Border, palm leaves of red and light green and floral forms of red, orange and yellow with touches of white on a dark green ground. Inner guard band, of a yellow and brown scrolled pattern on a light blue ground. Field, a red ground having an arabesque pattern in green, yellow and light blue of palmettes and cloud bands arranged around a centre of two medallions in dark blue, the same blue appearing again at the corners. Slightly repaired.

Size, 6 feet 5 inches by 4 feet 4 inches.

384—RUG

700.00
Persian. Ispahan weave of the Sixteenth Century. Outer guard band, of red with small blue and yellow rosettes. Border, of red, yellow and blue palmettes

with a scrolled pattern of red, yellow and blue flowers on a ground of black. Inner guard band, a Greek "bead and reel" pattern in yellow on a turquoise-blue ground. The field is occupied, on a red ground, with a pattern formed of a double motive of flowers and lancet-shaped leaves in yellow, dark blues and light greens starting from a pair of lancet-shaped leaves of dark green at either end and meeting in the centre. The four corners are filled with scrolled patterns of dark blue outlined in white and with yellow palmettes outlined in dark blue and in the center, at the sides, are two motives of palmettes and lancet-shaped leaves in turquoise-blue and yellow, with scrolled foliage of black outlined in white.

Illustrated

Size, 6 feet 5 inches by 4 feet 2 inches.

385—RUG

Persian. Isfahan weave of the Sixteenth Century. Outer guard band, with a small pattern of dark blue and yellow quatrefoil rosettes on a red ground. Border, of yellow, blue and red palmettes with green, yellow and red lancet leaves on a ground of dark blue. Inner guard band, of a dentated pattern of blue on a yellow ground. Field a red ground with an arabesque pattern of green and yellow palmettes and cloud forms arranged around a medalion-like centre. Slightly repaired.

Illustrated

Size, 6 feet 6 inches by 4 feet 7 inches.

386—RUG

Persian. Kayin weave of the Eighteenth Century. Outer and inner guard bands, of a meander pattern with rosettes in red on a yellow ground. Border, of red and black palm-shaped forms alternately curved and straight on a yellow ground. Field of a light yellow ground covered with a pattern of large and small palm-shaped forms of red, yellow and black, in alternate rows.

Size, 9 feet 4 inches by 4 feet 10 inches.

387—RUG


Persian. Sehna weave of the Seventeenth Century. Inner and outer guard bands, of small rosettes of red, bordered by yellow on a black ground. Border, of rosettes and palm-leaf pattern in red and pale yellow bordered with



black on a rich red ground. Field entirely covered with a diapered arabesque of rosettes and small flower forms with fine interlacements in reds, pale yellows and pale blues on a black ground.


Size, 7 feet 10 inches by 5 feet 5 inches.

388—NARROW RUNNER

Caucasian. Kuba weave of the Seventeenth Century. Outer guard band of very narrow stripes of blue, red and brown. Inner guard band of a narrow red stripe. Border of alternate red and blue reverse-curved leaf-forms on a white ground. Field of a brown ground with a pattern of large rosette forms, with latch-hook borders and blue and red centres, and of large yellow leaf-forms. The rest of the ground is powdered with red, blue and white quatrefoiled flower-forms and small blue and yellow rosettes.


Size, 13 feet 8 inches by 3 feet 11 inches.

389—LARGE MOSQUE CARPET

Persian. Sehna weave of the early Seventeenth Century. Inner and outer guard bands of a diamond pattern of red outlined in light blue on a dark blue ground. Border an archaic meander pattern in light and dark green outlined in red on a light ground. Field of a rich mulberry-red ground, the upper portion covered with a design of branches and cypress trees in varying shades of red, yellow, blue, green and dark brown; the lower portion of the field is occupied by a pattern of flower-forms; having three blossoms, in quatrefoiled panels which are formed by a pattern of interlacements of red outlined in white. This very striking example of an infrequent weave comes from one of the Bagdad Mosques.

Size, 20 feet 9 inches by 7 feet 10 inches.

390—CARPET

Persian. Herat weave of the Seventeenth Century. Outer and inner guard bands, of a meander pattern with blue and red rosettes and leaves. Border, of blue, red and black palmettes and rosettes with a scroll pattern of green foliage on a dark red ground. Field, of a diaper pattern formed of palmettes and rosettes in yellow, red and blue connected by a scroll pattern of green leaves outlined in red, all on a ground of dark blue.

Size, 18 feet 6 inches by 7 feet 1 inch.

391—CARPET

170.00
 Persian. Bijar weave of the Eighteenth Century, with warp, woof and pile all of wool. Outer and inner guard bands, of a yellow ground with a meander pattern in black and red. The border has, on a blue ground, a pattern of palmettes in three shades of red and light and dark green, interspersed with dark blue lancet-shaped leaves and yellow rosettes. The field is of a dark blue ground with a pattern of square flowers in three shades of red, with lancet-shaped leaves of dark green outlined in red, flowers and leaves being arranged in a four-rayed star design.

Size, 15 feet 6 inches by 7 feet 8 inches.

392—SMALL CARPET

200.00
 Caucasian. Kuba weave of the Seventeenth Century. Outer and inner guard bands, of a red diamond pattern on a yellow ground between narrow stripes of blue and white, with patterns of small zig-zags in red and black. Border of a quatrefoiled key-pattern with hexagonal centre in brown, red and blue on a white ground. Field of a red ground with a pattern of three eight-pointed and six palm leaf-shaped medallions, having a white ground with designs of large rosettes and palmettes in red, blue and yellow. The remainder of the field is occupied by straight branches ending in flower forms, palm leaf-shaped medallions with patterns in red and white on a green ground, and curved leaf-shaped panels with an inner scroll design in yellow and red on a dark blue ground.

Size, 9 feet 3 inches by 7 feet 4 inches.

393—CARPET

275.00
 Caucasian. Daghestan weave of the early Seventeenth Century. Outer and inner guard bands of a blue, red and white meander-like pattern on a yellow ground between narrow stripes of blue dotted with red. Border of a red ground with a pattern of dark blue, yellow and white rosettes, and small white cinquefoiled flower-forms with yellow centres. Field of a dark blue ground with an all-over pattern of yellow and red palmettes, with blue centres, and eight foiled rosettes of yellow, green and white, the interstices formed by these larger forms being filled with smaller leaf forms and rosettes. This carpet is specially interesting not alone from its exceptionally



fine quality but from the fact that the name of the maker and the date of its manufacture are woven into a small panel at one end. From this we learn that the maker was one Rizah Khan and that the carpet was woven in the year 1024 A.H. or 1615 of the Christian era. The carpet comes from Jerusalem.

Size, 15 feet 10 inches by 6 feet 5 inches.

394—CARPET

600.00

Persian. Herat weave of the Seventeenth Century. Outer and inner guard bands, of a narrow border with flower and leaf forms in reverse curves in red and blue, outlined in black and red, on a yellow ground between borders of a rosette and meander pattern of red, outlined in yellow, on turquoise and dark blue grounds. Border, of a design of palmette and rosettes with lancet-shaped leaf-forms in red, dark blue and yellow, on a red ground having an interlaced pattern of fine lines in blue. Field entirely covered with a close diapered pattern of palmettes, rosettes and interlacements of red, turquoise-blue and yellow on a dark blue ground. In very exceptional condition and of the finest quality.

Size, 20 feet 6 inches by 8 feet 3 inches.

395—CARPET

475.00

Persian. Feraghan weave of the early Eighteenth Century. Outer and inner guard bands, of a meander pattern in black, green and red on a white ground. Border, of a red ground with white and blue palmettes and blue rosettes, with red centres, connected by an interlaced pattern of black and blue. Field, covered with a diaper pattern of interlacements, rosettes and palm leaves in red, blue and yellow on a dark blue ground. In the centre a large diamond-shaped medallion with scalloped edge, having, on a white ground, an interlaced pattern with palmettes and rosettes in varying shades of red, blue and green.

Size, 20 feet by 8 feet 4 inches.

396—MOSQUE CARPET

750.00

Persian. Djushaghan weave of the Seventeenth Century. Inner and outer guard band, of a yellow, blue and green meander pattern on a white ground.

Border, a pattern of red and blue palmettes with green lancet-shaped leaves outlined in yellow and small red and yellow rosettes and leaves on a dark blue ground. Field, of a rich red with an interlaced pattern of dark blue stems and leaf forms forming a symmetrical design of club-shaped panels of the red ground surrounded with star-shaped rosettes and palmettes in blue, yellow, red and black. Superposed is a diamond pattern in light green and the interstices are filled with small floral and leaf forms.

Size, 15 feet 9 inches by 6 feet 5 inches.

397—CARPET

600.00
Persian. Herat weave of the early Seventeenth Century. Outer and inner guard bands, of a double stripe, one with a meander pattern of blue and white on a red ground, the other with a similar pattern, in red and green on a yellow ground. Border, of a pattern of palmettes, rosettes and an interlacement of dark and light blue, red, white and green on a bright red ground. Field of a diaper pattern of palmettes, rosettes, palm leaves and interlacements of red, dark and light blues, green, yellow and black on a dark blue ground.

Size, 18 feet 3 inches by 7 feet 4 inches.

398—LARGE MOSQUE CARPET

875.00
Persian. Kurdistan weave of the late Seventeenth Century. Outer and inner guard bands, of a pattern of six-pointed stars, in red, pale green and yellow, on a ground of dark blue. Border, the simulation of an inscription in Cufic characters in red and light green outlined with white on a ground of dark blue. Field of a rich red ground covered by an arabesque pattern form of interlacing lines of dark and light blues which enclose star-shaped spaces filled with patterns of palmettes and rosettes of yellow, white, red and blue with leaves of blue and yellow. This fine carpet, which is in an exceptional condition, not having been repaired in any place, came, direct to the present collection, from the great Mosque of el Karballagh near Bagdad.

Size, 21 feet by 7 feet 5 inches.

399—SMALL MOSQUE CARPET

775.
Persian. Kurd-Ispahan weave of the Seventeenth Century. Outer and inner guard bands, of meander pattern with green leaves and red, blue and white



flowers on a yellow ground. Border, with a ground of rich red and a pattern of green palmettes with red centres and rosette forms formed of white eight-lobed flowers with red centres and blue and brown leaves connected by a meander-like design of light blue lines. Field of a dark blue ground having a pattern of branches in red outlined in yellow, forming circles which are filled with eight-pointed stars having as centres blue, red and green rosettes. In the interstices and at the intersections are rosettes of red, white and yellow, with green leaves and five-petalled flowers in white. This altogether admirable example of a fine Persian weave comes direct to this collection from the same Mosque of el Karballagh near Bagdad as the preceding carpet (No. 398).

Size, 7 feet 9 inches by 2 feet 3 inches.

THOMAS E. KIRBY,
Auctioneer.

AMERICAN ART ASSOCIATION,
Managers.